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MAY 2013

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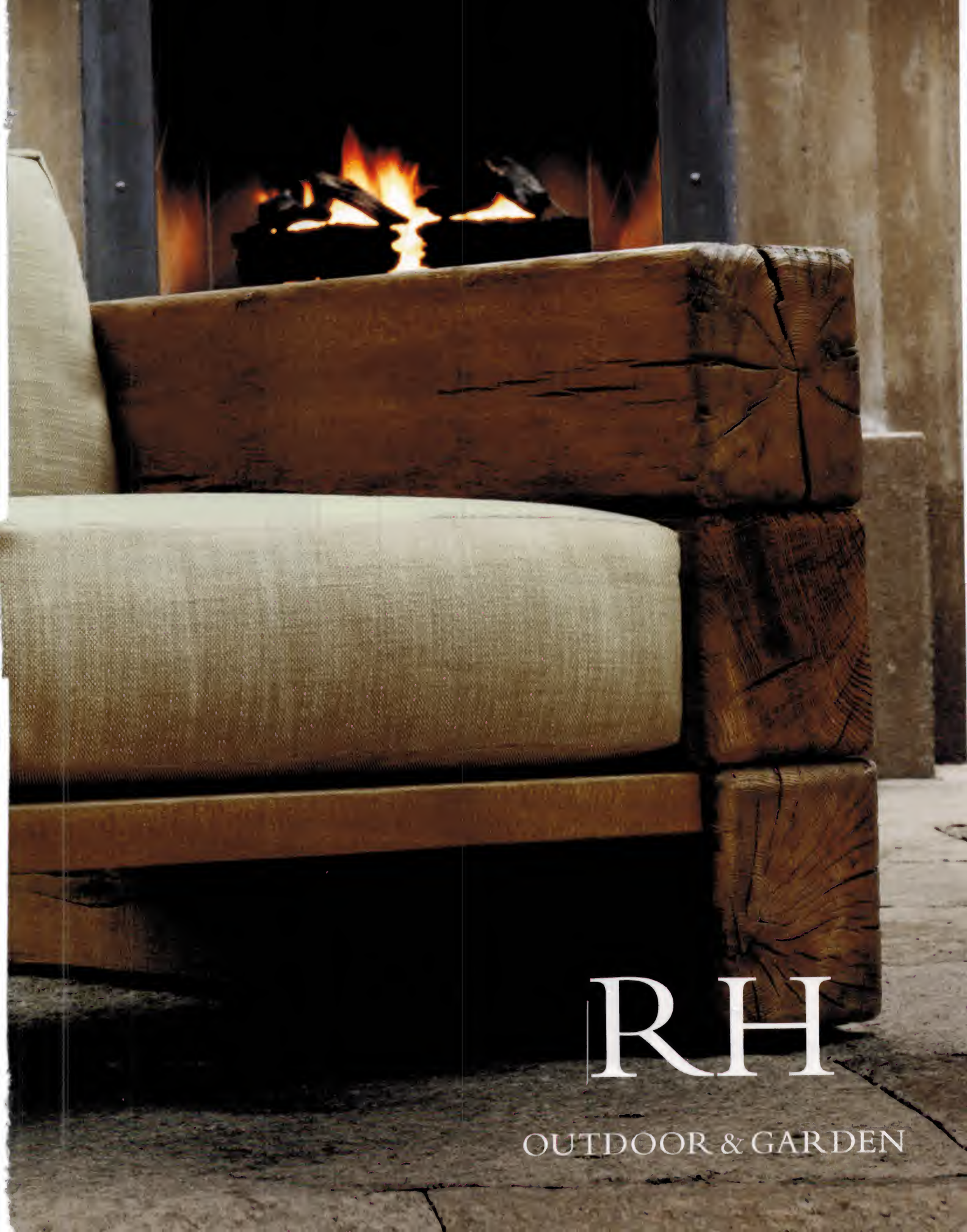
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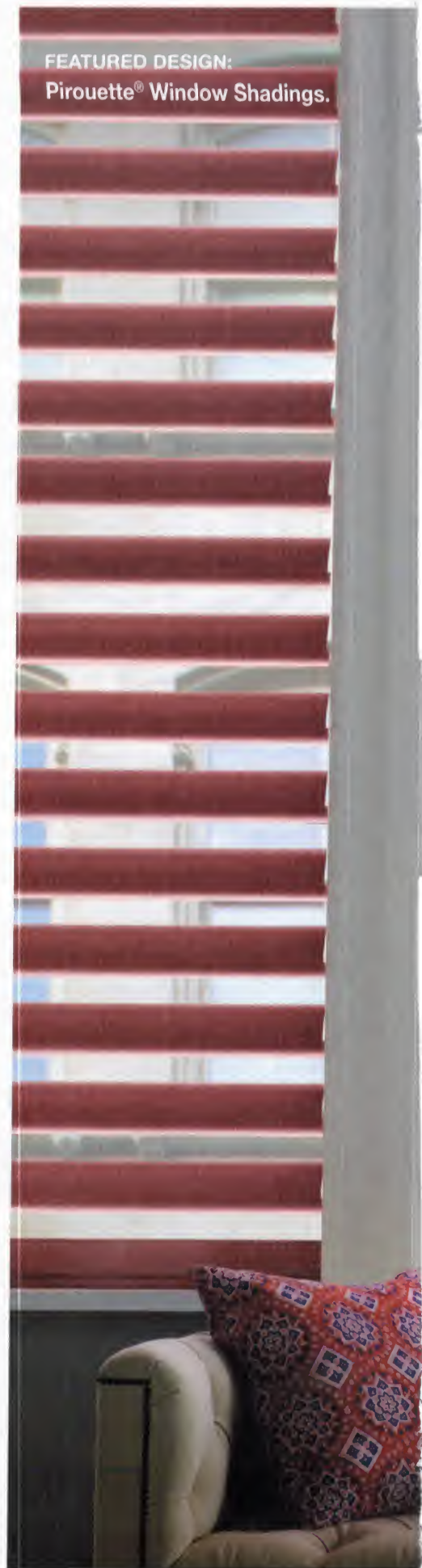
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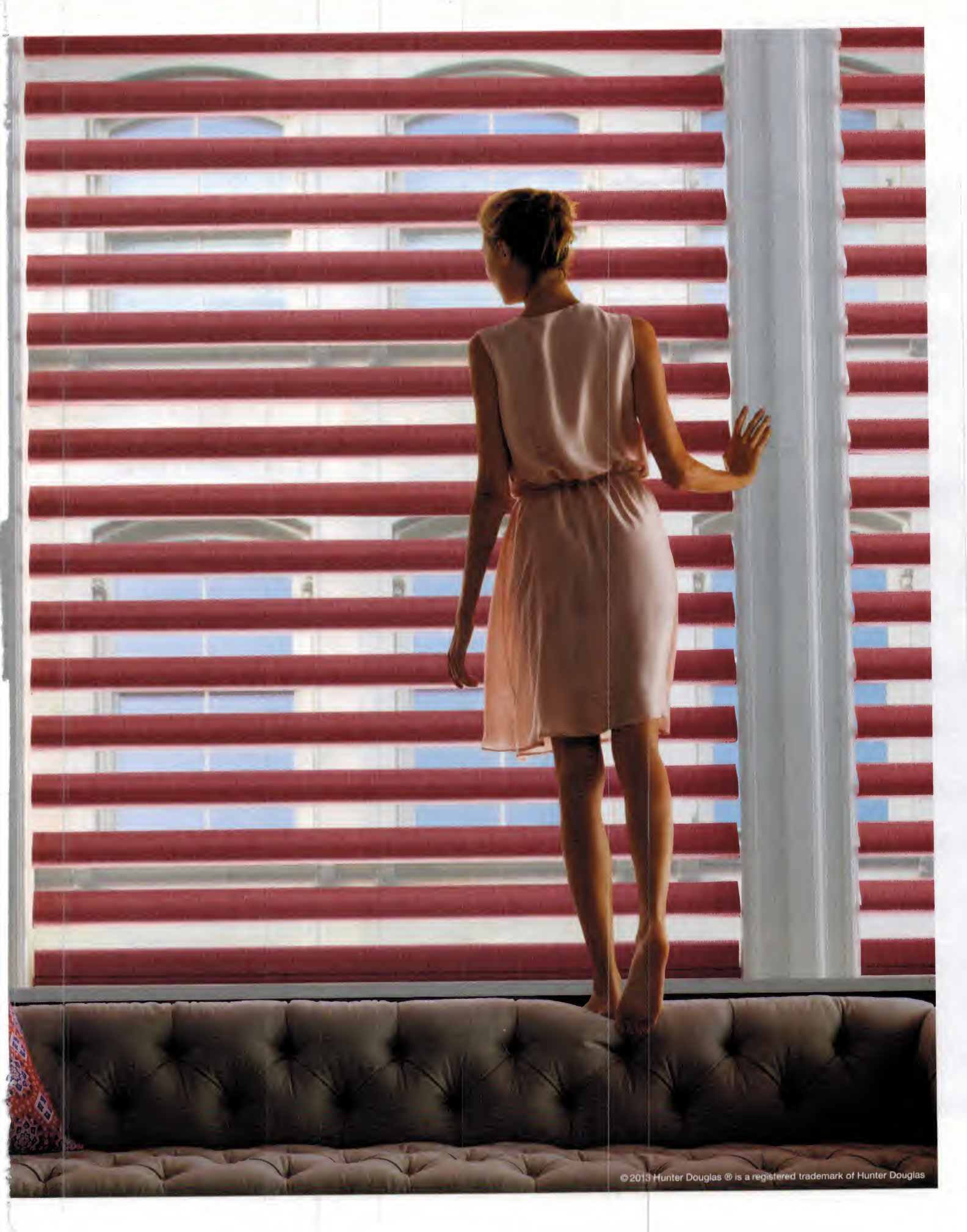
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Breakfast awaits beneath a towering magnolia in the Paris garden of decorative-arts dealers Laurence and Patrick Seguin.

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Counterclockwise from top: A Palladian-inspired retreat in Los Cabos, Mexico, conceived by interior designer Marshall Watson. The Basilica di Santa Maria della Salute makes a majestic backdrop for a terrace at Venice's Gritti Palace hotel. *Vogue Brazil's* style director Donata Meirelles and her daughter, fashion designer Helena Bordon, at home in São Paulo. A Nicholas Krushenick painting surmounts an Hervé Van der Straeten console in a dashing London living room decorated by Rafael de Cárdenas.



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From top: A Terence Conran floor lamp for JCPenney. The Jumeirah Port Soller Hotel & Spa perches on a cliff in Majorca, Spain. Flappers cavort in Baz Luhrmann's new movie, *The Great Gatsby*. China's OCT Shenzhen Clubhouse, a Corian-clad creation by Richard Meier & Partners Architects.

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CLIVE

A photograph of a grand, ornate dining room. In the center is a large, oval-shaped wooden dining table with a polished surface. On the table sits a large, ornate silver chalice or centerpiece, a vase of white lilies, and a small decorative object. Several ornate chairs with curved backs and upholstered seats are arranged around the table. In the background, a large fireplace with a dark, patterned surround is visible. Above the fireplace is a dark wooden mantelpiece holding various decorative items. The walls are covered in dark wood paneling, and the ceiling features a complex, coffered design. A large, multi-tiered crystal chandelier hangs from the ceiling, casting a warm glow. The overall atmosphere is one of classic British luxury.

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A villa in Saint-Tropez, France.



A dining area in Ellen DeGeneres and Portia de Rossi's Los Angeles home.

TABLE MANNERS

Click through our special slide show of celebrity dining rooms to see how Diane Keaton, Brooke Shields, Ellen DeGeneres and Portia de Rossi, and other boldface names who have appeared in *Architectural Digest* entertain in style.

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BEFORE & AFTER

A bath, before and after, in designer J. Randall Powers's Houston home.



BEAUTIFUL BATHS

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Tobey Maguire (left) and Leonardo DiCaprio in Baz Luhrmann's *The Great Gatsby*.



TOBEY TALKS TO AD

Check out our behind-the-scenes preview of the spectacular sets for director Baz Luhrmann's new movie, *The Great Gatsby*, on page 66, then read our online Q+A with actor Tobey Maguire—who plays Nick Carraway—to find out what it was like working on the highly anticipated film. archdigest.com/go/greatgatsby

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ONLINE

SHOWSTOPPERS

Top designers are lending their talents to worthy causes this spring at decorator showhouses across the country. Find inspiration (while supporting local charities) by visiting one in your area, and go to archdigest.com/go/showhouses to see our coverage of some of the more remarkable temporary rooms as they are unveiled.



Above: This year's Lake Forest, Illinois, event is at a David Adler-designed estate.

AKRON, OH: Junior League of Akron Designer Showhouse, May 4–19

ATLANTA: Atlanta Symphony Decorators' Showhouse & Gardens, April 20–May 12

BALTIMORE: Baltimore Symphony Decorators' Showhouse, April 28–May 19

BUFFALO, NY: Junior League of Buffalo Decorators' Showhouse, April 27–May 19

CAPE MAY, NJ: Cape May Designer Showhouse, June 21–October 31

CHARLESTON, SC: Charleston Symphony Orchestra League's Designer Showhouse, March 21–April 21

CHARLOTTE, NC: St. Jude Charity Showhouse, April 4–May 4

COLUMBUS, OH: The Women's Board of the Columbus Museum of Art Decorators' Showhouse, April 23–May 12

DAYTON, OH: Dayton Philharmonic Volunteer Association Designers' Showhouse & Gardens, April 27–May 18

DOYLESTOWN, PA: Bucks County Designer House & Gardens, April 28–May 26

EDMOND, OK: Oklahoma City Orchestra League Showhouse, May 4–19

HOOVER, AL: Alabama Symphony Orchestra Decorators' Showhouse, April 20–May 5

INDIANAPOLIS: St. Margaret's Hospital Guild Decorators' Showhouse & Gardens, April 27–May 12

KANSAS CITY, MO: Symphony Designers' Showhouse, April 25–May 19

LAKE FOREST, IL: Lake Forest Showhouse & Gardens, April 27–May 19

LAKEWOOD, WA: Lakewold Gardens Designer Showhouse, April 3–21

MACON, GA: Historic Macon Decorators' Showhouse, April 18–28

MILWAUKEE: Wisconsin Breast Cancer Showhouse, June 1–16

NEW YORK, NY: Kips Bay Decorator Showhouse, May 7–June 4

OMAHA, NE: ASID & Joslyn Castle Trust Designer Showhouse, May 3–19

PASADENA, CA: Pasadena Showcase House for the Arts, April 21–May 19

ST. PAUL, MN: ASID Showcase Home Tour, May 18–June 9

SCARSDALE, NY: Designer Showhouse of Westchester, May 2–June 9

TULSA, OK: Tulsa Designer Showcase, April 26–May 19

WASHINGTON, D.C.: DC Design House, April 14–May 12

WOODSIDE, CA: Peninsula Volunteers Decorator Showhouse, May 4–24

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hough advanced digital technology and a small army of Apple products ranging in scale from a substantial iMac computer to a pint-size Nano have totally transformed my life, I have a confession: When it comes to amassing decorating ideas, nothing beats tearing photos and articles out of magazines. Millions of inspiring images may be posted on Instagram and Pinterest, but I find a special, visceral satisfaction in that simple “I love this” rip of glossy printed paper.

As I’m about to renovate a new apartment, I am not above trolling my own magazine for inspiration and sources, and a number of things caught my eye in this issue, including the monumental bookshelves and salon-style wall of art in the distinctive Paris flat of decorative-arts dealers Laurence and Patrick Seguin. Designer Rafael de Cárdenas had me rethinking my indifference to pastels—he painted the ceilings of a client’s London residence a dreamy pale blue that evokes a forever-cloudless sky. “I always paint ceilings blue,” he tells us. “I find cool tones serene and soothing.” Acclaimed adman Peter Rogers lined the staircase of his New Orleans Creole cottage with iconic portraits from the Blackglama “What Becomes a Legend Most?” campaign he masterminded for so many years. The photographs overlook a double-height garden room wrapped in trelliswork inspired by the treillage at the Villa Trianon, decorator Elsie de Wolfe’s celebrated home near Paris. I’m also completely charmed by the Loire Valley farmhouse of Virginie Deniot and her young family—particularly by the humble fringed-burlap canopy her brother, designer Jean-Louis Deniot, created for the bed in the master suite.

Summer-holiday travel features can offer inspiration, too, and I’m pleased to report that globe-trotting designer and antiques dealer Nathan Turner is our new special projects editor and will debut a blog on archdigest.com about his favorite escapes around the world, as well as decorating and stylish entertaining. His Travels piece in this issue is packed with vacation

recommendations from adventurous friends such as Diane von Furstenberg and Lauren Santo Domingo. And like so much in the pages of *Architectural Digest*, it’s definitely clip-worthy—and pinnable.



Couturier Ralph Rucci with design entrepreneur Holly Hunt (right) and me at a recent cocktail reception to celebrate the debut of his furniture collection for her firm.

MARGARET RUSSELL, Editor in Chief
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NATHAN TURNER

"I'm so thrilled to be writing for *Architectural Digest*," says the Los Angeles designer and *AD* special projects editor, who chronicles tastemakers' summer travel plans ("Far and Away," page 91). "I grew up in the 1980s, which was such a decorating heyday. I have memories of Michael Taylor and Mario Buatta projects from *AD* burned in my head." As a new archdigest.com blogger, Turner will share moments from his own peripatetic life, "whether staying at a castle in Italy or eating street food in Singapore." He is the author of *Nathan Turner's American Style* and appears regularly on NBC's *Today* show.



ADAM GOPNIK

For this issue, the *New Yorker* staff writer and best-selling author of *Paris to the Moon* and *The Table Comes First* takes readers inside Venice's spectacularly renovated Gritti Palace hotel ("Masterpiece Theater," page 134). "My wife and I stayed in a room with beautiful views of the Basilica di Santa Maria della Salute," says Gopnik, no stranger to the Italian city. "We started coming in the '80s for the art biennales. But despite our love for Venice and our feeling that we knew it, this was the first time we'd been in winter. We had the illusion we would have the city to ourselves."



HENRY URBACH

"I exhibited Richard Meier's collages back in the mid-'90s, when I had a gallery of contemporary art and architecture in Manhattan, so it was a pleasure to reconnect with him," says Urbach, a writer and curator, of his interview with the 1984 Pritzker Prize winner (Architecture, page 60). "He is one of the great talents of our time, a man who sees architecture as art, as something capable of expressing a society's highest values and aspirations." Appointed director of the Philip Johnson Glass House in New Canaan, Connecticut, last year, Urbach is researching the history of exhibition design.



JULIA REED

Visiting the New Orleans Creole cottage of advertising legend Peter Rogers ("His Own Way," page 154) and seeing his gallery of Blackglama photographs was like "flipping really fast through every magazine I read in my youth," says Reed. The debonair decor seduced the writer, too. "Peter is a smart, generous, charming man with swell taste," she says, adding that Rogers is renowned for chili dinners and "wild Brazilian feasts." Culinary revels are also the subject of Reed's new book, *But Mama Always Put Vodka in Her Sangria*.



BRAD GOLDFARB

"Baz Luhrmann packs extraordinary visual power into his movies," says Goldfarb, who reports on the set design of the director's film adaptation of *The Great Gatsby* ("All Jazzed Up," page 66). "Every detail is thought out—from a seat cushion to a drinking glass. There's so much excitement onscreen." The creator of the cooking website the-recipegrinder.com, Goldfarb is currently translating his gastronomic exploits into a Web series for Ralph Lauren. He recently edited the book *I Am Eco-Warrior*, a compilation of interviews with more than 50 prominent environmentalists.



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From left: The Los Angeles home of John Legend (pictured) and Christine Teigen, which was designed by Don Stewart. The March cover.

PERFECT HARMONY

What a pleasure to see inside the home of one of my favorite recording artists, John Legend ["In Concert," March]. The merging of indoor and outdoor spaces makes for a truly tranquil setting. I will imagine him playing the piano in his living room whenever I listen to his music.

ISADORA COOPER
New York City

SEEING STARS

I have enjoyed *Architectural Digest* for years but take exception to the magazine's practice of putting celebrities on the cover. I subscribe because *AD* highlights interesting properties and interiors, not because it showcases famous people.

LYNDA W. SALISBURY
Door County, Wisconsin

THRILLING ENCORE

As a longtime reader of your terrific publication, I found it fun to see another of David Furnish and Sir Elton John's homes in your pages ["Full House," March]. What a lively, chic, and, as Furnish so aptly states, "quintessential L.A." residence! The colors make their place very California—at least to this East Coaster.

THOMAS P. SPEECHES
Shelter Island, New York

WORLDLY POINT OF VIEW

I just read the February edition, and it is one of the best issues ever. You really understand your reader. I know the publication has long been global, but now the content is reflecting that scope more than ever. You truly are the "international design authority."

ROBERT HUGHES
New York City

After being away from home for some time, I was pleased to return and find two issues of *AD* awaiting me. It was a particular visual delight for me—an 80-year-old wannabe architect—to see an entire section of your February issue devoted to contemporary buildings throughout the world ["Above and Beyond"]. More of those, please!

WILLIAM H. MICHEL
Cincinnati

IN AGREEMENT

I must applaud Terry Pero of Eatonton, Georgia, for writing to you regarding the word *bespoke*. I, too, noticed that it had become the "darling of every writer on your staff." To me it sounds like an old-world term.

LOUISE ORNSTEIN
Eau Claire, Wisconsin

INTREPID SPIRIT

Not long ago William Diamond and Anthony Baratta were the toast of the decorating world. Their over-the-top interiors popped to mind when I saw what designer Kelly Wearstler had made of the L.A. house in your January issue ["Maximum Impact"]. There isn't a muted ounce in the home. I look forward to receiving a magazine such as yours that includes residences of every style—even those that don't suit my taste.

COLLEEN FALKE
Bakersfield, California

TRANSATLANTIC JOURNEY

Every month a treat for the eyes lands on the doorstep of our home in the Swedish countryside. When we open *AD*, which is sent to us by friends in the U.S., we get to share the experience of reading about interiors with an ocean between us.

RENE VAN PELT
Åtvidaberg, Sweden

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MARC NEWSON 'Orgone Stretch Lounge', circa 1993

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CONCRETE THINKING

Annabelle Selldorf has long been a favorite of the art establishment, having designed spaces for some of the world's leading gallerists, collectors, and cultural institutions. The AD100 architect's latest such commission—a second Manhattan location for dealer David Zwirner, on West 20th Street—is also one of her most ambitious. Clad in board-formed concrete, the recently inaugurated five-story, 30,000-square-foot structure (which will be used for large-scale installations and historical shows) is the first known commercial art venue built to LEED Gold standards. With its completion, the German-born Selldorf (photographed in the building's central staircase) finds herself at a turning point, her portfolio poised to expand in terms of both scope and scale. This summer she will unveil a 125,000-square-foot recycling facility, with a visitors' center, in Brooklyn. Also in the works: two hotel projects in New York City. selldorf.com —SAMUEL COCHRAN

HAIR AND MAKEUP BY MARGRET AVERY

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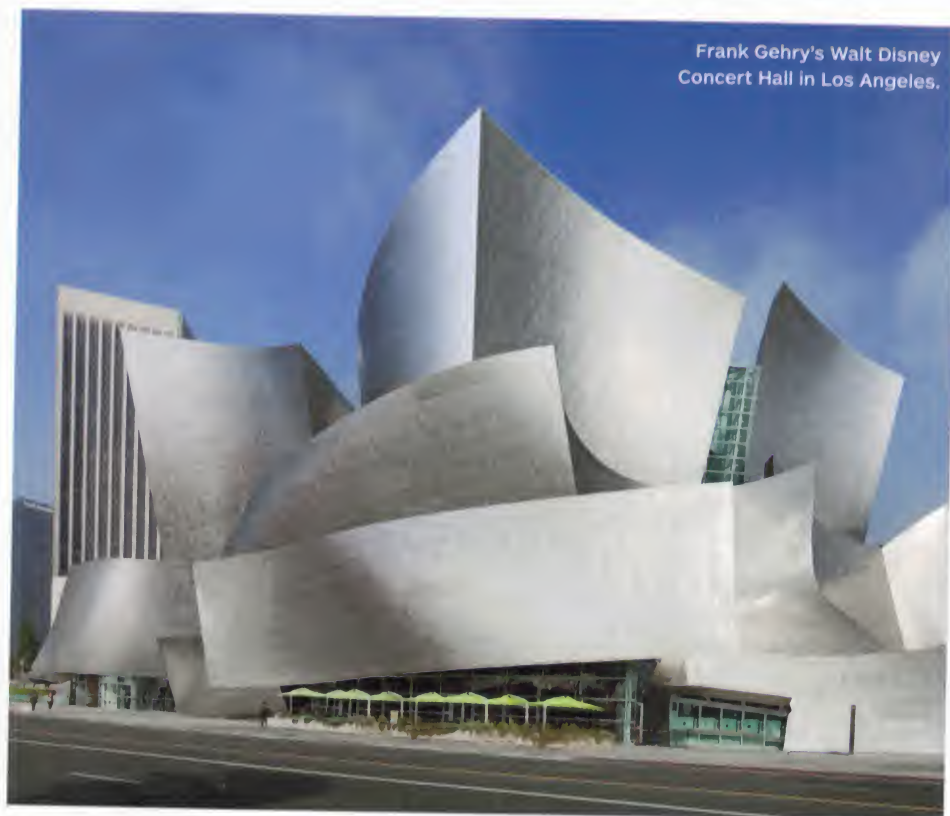
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EXHIBITIONS

BUILDING MOMENTUM

"Pacific Standard Time"—the Getty's 2011 extravaganza celebrating the artistic legacy of Los Angeles—returns this spring with a new initiative dedicated to the region's architectural history. Running from April through September, "Pacific Standard Time Presents: Modern Architecture in L.A." comprises 11 exhibitions at institutions citywide as well as a series of other satellite happenings. Highlights include "In Focus:

Ed Ruscha," a show at the Getty that features photographs the artist took of the city in the 1960s and '70s (April 9–September 29), and "A New Sculpturalism," at the Museum of Contemporary Art, Los Angeles, which surveys radical formmaking by such Southern California-based talents as Thom Mayne, Michael Maltzan, and Frank Gehry (June 2–September 2). pacificstandardtimepresents.org—S.C.



HOTELS

WARM WELCOME

Long Island's East End greeted the announcement last year that superstar chef Tom Colicchio would be overseeing the new Topping Rose House hotel and restaurant in Bridgehampton, New York, with great enthusiasm. Housed in an 1842 Greek Revival mansion, the 75-seat dining space opened first, in September, and has been getting rave reviews. This spring sees the debut of the inn, whose 22 rooms are spread among the main dwelling and four nearby cottages. Designer Alexandra Champalimaud has created elegant interiors outfitted with iron four-posters and mahogany chests. The property also includes a one-acre farm—which provides much of the kitchen's produce—a spa, and a pool that looks out to a crab-apple orchard. Rooms from \$950/night; toppingrosehouse.com

—AMANDA FRIEDMAN

BOOKS

Budding Genius

In the mid-17th century, Hamburg-based painter Hans Simon Holtzbecker was commissioned to catalogue the garden of a local aristocrat. The 395 gouaches he created—a riot of anemones, daffodils, irises, and lilies, not to mention 81 types of tulips—have been carefully restored and reproduced for the first time as *The Green Florilegium* (Prestel, \$150). A far less exhaustive but just as intriguing compilation is the newly reprinted *The Temple of Flora* (Taschen, \$60). In the late 1700s, British doctor Robert John Thornton hired the premier artists of his day to paint floral specimens both common and exotic. Though Thornton went bankrupt before he could finish the costly project, the 31 completed plates are considered masterpieces of botanical illustration. —JULIE COE



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RESTAURANTS

FEAST YOUR EYES

The return of **Frieze New York** (frieze-newyork.com) and the **International Contemporary Furniture Fair** (icff.com) means May is an exciting month for art and design in New York, and this year promises even more to see, with the inaugural editions of both the **Collective .1 Design Fair** (May 8–11; collective-designfair.com) and the city-sponsored **NYCxDESIGN** (May 10–21; nycxdesign.com). If all the fair-hopping gives you an appetite, Frieze, at Randall's Island Park, is offering **Food 1971/2013**, an artist-run eatery that is a nod to the original Food, opened by Gordon Matta-Clark and Carol Goodden in SoHo in the '70s. Or visit one of the city's latest design-centric restaurants:

Cole's Greenwich Village serves updated American standards in three handsome rooms by AD100 designer Steven Gambrel, who was inspired by the neighborhood's art scene during the '50s. colesgreenwichvillage.com

Maysville pays homage to the culinary traditions of Kentucky bourbon country in a chic Flatiron space conceived by Berman Horn Studio. maysvillenyc.com

AD100 firm Roman and Williams is behind the classic look of **Lafayette**, chef-restaurateur Andrew Carmellini's French brasserie and bakery, opening in NoHo this spring. lafayetteny.com

Restaurateur Gabriel Stulman and chef Tien Ho, formerly of David Chang's **Má Pêche**, have teamed up to create **Montmartre**, a Chelsea bistro with vintage Parisian style. montmartrenyc.com

Channeling Fellini's film *La Dolce Vita*, Tihany Design introduces '60s glamour to the Pierre hotel with its decor for **Sirio Ristorante**, Le Cirque founder Sirio Maccioni's new project. siriony.com

—ALYSSA WOLFE

From top: The Steven Gambrel-designed interior of Cole's Greenwich Village. The private dining room at Maysville. Classic curved banquettes sit under arched ceilings at the Arlington Club.

Soaring volumes, steel arches, and a vaulted brick ceiling provide a dramatic setting for chef Laurent Tourondel's Upper East Side steak house, **Arlington Club**, by the design firm ICrave. arlingtonclubny.com

HOTELS

Haute Spot

French interior designer Pierre Yovanovitch, known for crafting refined residential interiors, has completed his first hotel project, the **Marignan Paris**, in the city's 8th arrondissement. The 50 rooms—the best of which have terraces with stunning Eiffel Tower views—feel like personal *pièdes-à-terre*, with light-oak paneling and floors, choice artworks, and a mix of vintage and bespoke furnishings. Rooms from \$420/night; hotelmarignan.fr —A.F.



From left: Eiffel Tower views from a guest-room terrace at the Marignan Paris, which was decorated by Pierre Yovanovitch. The hotel's lobby.

CLOCKWISE FROM TOP RIGHT: ADRIAN WILSON; COURTESY OF MARIIGNAN PARIS (2); MELISSA HOM; PETE DEEVAKUL

CLIMBING UP

A CUSTOM ALUMINUM
INSTALLATION DEBUTING
THIS SPRING

The introduction of The Next Generation Range Rover marked a turning point for the 65-year-old luxury automotive company. While the Range Rover is known for its iconic form and off-road capabilities, the design team has elevated the look of the 2013 model to reach new heights in aerodynamics and refinement.

Architectural Digest recently partnered with the innovative architecture team at HWKN to develop a custom installation that plays off the new design aesthetics of the Range Rover. The result is a stunning architectural form unseen before. Until now...





RENDERING OF CLIMBING UP.

LAND ROVER PRESENTS

CLIMBING UP

Set to debut this spring in New York City, *Climbing Up* will be an unparalleled architectural sculpture, with design elements that beckon further exploration. Here, Matthias Hollwich and Marc Kushner of HWKN (HollwichKushner) and Gerry McGovern of Land Rover discuss the custom-made installation—its origin, design details, connection to The Next Generation Range Rover, and more.



MATTHIAS HOLLWICH AND MARC KUSHNER.

HWKN // Matthias Hollwich and Marc Kushner are the founders of the New York-based architecture firm and design office HWKN (HollwichKushner), whose projects embrace all facets of contemporary culture in order to enrich and reinvent buildings. The company focuses on global cultural projects, large-scale developments, brand-enhancing interventions, and architecture. More information can be found at hwkn.com.



GERRY MCGOVERN.

LAND ROVER // Design Director and Chief Creative Officer for Land Rover, Gerry McGovern creates some of the world's most distinctive and desirable vehicles. McGovern earned a degree in industrial design and specialized in automotive design at the Royal College of Art. McGovern led the design of the critically acclaimed MGF sports car, the popular Land Rover Freelander, and The Next Generation Range Rover.

CLIMBING UP: A CONVERSATION ABOUT DESIGN

Let's start at the beginning.

How did this project come about?

// **HWKN** “Architectural Digest approached us to develop a concept for a custom installation based on the characteristics of The Next Generation Range Rover.”

// **GM** “The main objective being the introduction of the lightweight all-aluminum body structure—a standout characteristic as the new model is the only SUV in its class to use aluminum. Designing this next generation of Range Rover, following over 40 years of success, came with a huge responsibility to protect the DNA of the brand. We believe we have come up with a car that is a revelation and looks bloody good on the road.”

// **HWKN** “Personally, we were excited to create an architectural design that highlighted such a well-loved and innovative automotive brand.”

What are the benefits of working with aluminum?

// **HWKN** “It's really an amazing material to work with. It is lightweight but also superstrong when detailed correctly. Plus, it's fully recyclable.”

// **GM** “Agreed. For the Range Rover, it allowed us to reduce the vehicle weight substantially, which resulted in better performance as well as improved fuel economy and CO₂ emissions. Plus, we extended this idea of lightness into the interior enhancements [see sidebar].”

So, aluminum was key. What other inspirations were behind the installation you are calling *Climbing Up*?

// **HWKN** “There are really three key elements of The Next Generation Range Rover on which we based

Climbing Up. First, assembly. From the beginning we knew we wanted to create something that used the same manufacturing techniques employed by Land Rover—aluminum rivet-bonds. Second is form. We were inspired by the three lines that define the car's iconic body and windows. Lastly, we wanted to celebrate the thing that makes Range Rover a Land Rover: its off-road performance.”

// **GM** “Off-road performance is key to our brand identity. We refined the rear chassis architecture and enhanced the four-wheel air suspension. The luxurious ride has been retained, while the vehicle's handling and agility have been sharpened.” // **HWKN** “No other car can handle a 45-degree angle on two axes. This tremendous achievement was the geometric starting point for the design.”



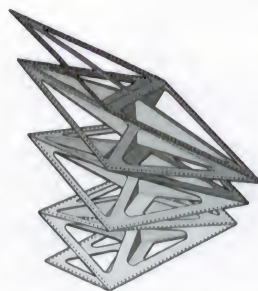
THE NEXT GENERATION RANGE ROVER.

What do you hope to accomplish when *Climbing Up* debuts this spring in New York City?

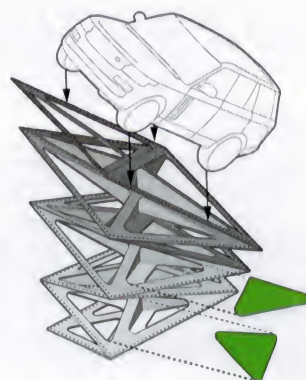
// **HWKN** “We want to make people stop in their tracks—to jar their senses and test their belief in how the car can be perched so delicately atop a pile of aluminum.” // **GM** “To have people understand that design is the key to creating desirable products, because it's design that makes that emotional connection.”



The lines of *Climbing Up* unfold like an accordion.



The shape reveals a seemingly magical balancing act that alludes to the car's lightness.



The installation is an expression of the lightness and dynamic capabilities of the Range Rover in an abstract architectural fashion.



THE NEXT GENERATION RANGE ROVER

The Next Generation Range Rover is a bold interpretation of an icon. Legendary off-road capabilities combine with luxurious interior elements to make it a vision in refined performance and style.

// **THE PUREST EXPRESSION OF REFINEMENT.** The cabin of The Next Generation Range Rover has been significantly refined. The supple leather for the seats was sourced from Scotland, at the only leather supplier that produces low-carbon leather, and all the wood used is from sustainable forests. The main console was designed with fewer switches for a streamlined interior experience.

// **UNRIVALED CAPABILITY.** The Next Generation Range Rover is the most capable Land Rover ever. Its Terrain Response® 2* automatically optimizes the vehicle to suit whatever terrain you encounter, and its increased wading depth of 34.6 inches allows the vehicle to conquer the unpredictable with precision.

// **A DESIGN EVOLUTION.** The primary lamps in the distinctive lighting array use graphics designed to resemble a camera lens, and the signature side vents help distinguish the Range Rover from everything else on or off the road.



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TEXT BY STEPHANIE SCHOMER
PRODUCED BY PARKER BOWIE LARSON

Made of silver-plate brass and lined with teak, these **Ralph Lauren Home** boxes have a handsome industrial look. The Stretton (top) measures 10.5" l. x 7" w. x 3.5" h. and costs \$595; the Bleecker is 9" l. x 6" w. x 4" h. and sells for \$395. ralphlaurenhome.com, 888-475-7674

Jeweler **Cathy Waterman** imparts a romantic sensibility to her sterling-silver Guinevere flatware. The hand-hammered pattern costs \$3,760 for a five-piece setting and is sold at the Madison Avenue and Beverly Hills locations of **Barneys New York**. barneys.com, 212-826-8900



Bottega Veneta's geometric enameled-silver rings make a striking statement. Shown, from top, in gray, light gray, and black, they also come in pink; \$820 each. bottegaveneta.com, 212-371-5511



Christofle's Arborescence console re-creates tree branches in mirror-polished stainless steel. The table is pictured with a gray smoked-glass top; clear glass is also available by special order. It measures 47" l. x 12" w. x 26" h. and costs \$6,900. christofle.com, 212-308-9390



Sculptor **William P. Sullivan** has produced an ebonized version of his cast-resin Cape Linden mirror exclusively for **Maison Gerard**. It is 45" h. x 36" w. and sells for \$19,800. maisongerard.com, 212-674-7611



MIRROR: ROBERT LEVIN, COURTESY OF MAISON GERARD; CONSOLE: COURTESY OF CHRISTOFLE

DISCOVERIES

With its vibrant printed-and-embroidered floral pattern, **Manuel Canovas's** Sara linen-blend fabric evokes a lush, tropical feel. Shown in rose indien (other colorways are available), it is offered to the trade at **Cowtan & Tout**. cowtan.com, 212-647-6900



Elson & Co.'s Hatch rug, designed by artist **Sally King Benedict**, uses repetition to mesmerizing effect. The New Zealand-wool rug comes in pink (shown) and green and can be ordered in custom colors and sizes; \$42 per sq. ft. elsoncompany.com, 800-944-2858

The Objects of Curiosity collection from **Restoration Hardware** features an array of reimagined artifacts, including this Kisber Cavalry horse fragment, modeled after 19th-century equestrian carvings. Conceived by French reproduction artist **Stéphane Davoy**, the plaster sculpture is 11" tall and costs \$130 (online and catalogue only). rh.com, 800-910-9836



A profusion of natural stone turns **Kathryn McCoy Design's** Torch table lamp into a shimmering accent piece. In addition to the clear quartz pictured here, the lamp comes in amethyst, citrine, pyrite, and other materials. With a clear-Lucite base, it stands 35" tall and is priced from \$3,250, shade not included. kathrynmccoydesign.com, 858-487-3600



Comfort and style meet in the Waive chaise longue, part of designer **Paola Navone's** Dolce Vita suite for **Janus et Cie**. The 74"-long seat comprises synthetic-wood planks and a powder-coated-aluminum frame, shown in bronze; \$1,695. janusetcie.com, 800-245-2687

RUG: COURTESY OF ELSON & CO.; HORSE SCULPTURE: COURTESY OF RESTORATION HARDWARE; CHAISE LONGUE: COURTESY OF JANUS ET CIE

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DISCOVERIES



Juliska's Firenze collection lends the classic beauty of Florentine marbled paper to stoneware. Shown in delft-blue and pistachio (cappuccino is also available), the 14"-dia. charger and 9"-dia. dessert plate cost \$68 and \$36 each, respectively; a set of four 7"-dia. cocktail plates is \$88. juliska.com, 888-414-8448

Designed by **Toan Nguyen** for **Fendi Casa**, the Blixen chair, named for the author of *Out of Africa*, is a contemporary interpretation of a safari essential. The 33"-h. steel frame is outfitted with a removable leather seat, which is offered in five colors, including the dark gray at right; \$3,080. fendi.com, 800-634-4043



Horticulture goes haute with **Prada's** chic garden-tool set, packed in a green canvas bag with leather trim. Complete with gloves and an apron, the kit sells for \$2,200. prada.com, 212-334-8888

Bring the English countryside indoors with **Susan Harter's** Cotswolds mural wallpaper. The 3'-w. panels come in sky (pictured), earth, and mist colorways and can be customized to make a continuous pastoral scene; to the trade. susanharter.com, 857-277-1033



The generous breadth of the Footed Ogee Vaso porcelain planters by **Cultivated Gardens** provides ample room for a dramatic mass of blooms. Offered in green and gray (shown) as well as yellow, the vessels measure 15" dia. x 8" h. and are \$125 each. cultivated-gardens.com, 202-316-4102



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MADE IN ITALY



The new home-furnishings collection designed by Sir Terence Conran (below, left) for JCPenney includes (clockwise from far left) the Elder chair, covered in linen in Conran's signature cobalt-blue; a minimalist slate wall clock; the Brimstone oak cabinet; the playful Lantana floor lamp; colorful throws in mohair (top) and cotton; and the Icarus slideboard, featuring oak-veneer panels and brushed-steel legs.

DEBUT

MODERN ENGLISH

Sir Terence Conran brings his smart, spirited vision to a new furnishings collection for JCPenney



Sir Terence Conran has authored more than 40 books on design and masterminded noteworthy interiors from Concorde jets to the swank new South Place Hotel in London. But his greatest legacy is making high-end modern design accessible to the masses—a revolutionary idea when the British icon founded his Habitat housewares chain in 1964; the brand was exported to the States 13 years later

under the name Conran's. "People confuse the word *luxury* with expensive," he says. "To me, the word means simplicity and easy living rather than things that cost an awful lot of money."

The visionary tastemaker brings the same democratic ethos to Design By Conran, a new line sold exclusively through JCPenney.

The sophisticated collection of furniture, lighting, and accessories is a major component of the retail giant's overhauled home-goods department (which includes collaborations with Jonathan Adler, Michael Graves, and Martha Stewart). Rolling out in some 300 stores, the line also signals the designer's return to the U.S. market, following the closing of the Conran Shop's Manhattan outpost last summer. (Alas, his London-based e-commerce site does not ship Stateside.)

The English wit and tailored details that are Conran's hallmarks are evident in the new designs. Consider the Elder chair, with pert scroll arms and solid-wood legs, clad head to toe in his signature cobalt-blue. Or the Brimstone cabinet, made of stained oak and fitted with a glass front and leather drawer pulls. "We gave classic British furniture shapes a contemporary twist," the designer explains. "But I also wanted to create beautiful and timeless products that work well in any home." Rounding out the assortment are smaller items like floor lamps and colorful pillows and throws.

Affordability—without sacrificing style—was a primary consideration, and prices for the collection top out around \$2,700. "I have been so impressed with the scale of JCPenney's vision, passion, and ambition," Conran says. "They are presenting a new way of shopping, and it will shake up American retail in an innovative way." He, of all people, would know. jcpenny.com —JEN RENZI



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RICHARD FRINIER

BROWN JORDAN



RICHARD MEIER

Fifty years after opening his firm, the celebrated American architect discusses some of his iconic buildings, his influences, and the enduring power of white

As the New York-based studio Richard Meier & Partners Architects observes its 50th anniversary, its founder may rightfully claim his place as an *éminence grise*. Meier's international body of work is acclaimed for its abstraction, formal clarity, and uncompromising whiteness, from the Barcelona Museum of Contemporary Art to the Getty Center in Los Angeles to Rome's Jubilee Church—structures that are part of an oeuvre architecture critic Ada Louise Huxtable called “assured and brilliant.” His career has been the subject of numerous exhibitions, including a recent retrospective at the

Arp Museum Bahnhof Rolandseck in Remagen, Germany, an edifice he also created, as well as “Richard Meier–Architecture and Design,” on view from May 8 through July 28 at the Bisazza Foundation for Design and Contemporary Architecture, near Vicenza, Italy. *Architectural Digest* joined the Pritzker Prize

winner at his light-filled office on Manhattan's west side to talk about five decades of architecture and inspiration.

Architectural Digest: What have proved to be watershed moments for your practice?

Richard Meier: The first would be the Smith House in Darien, Connecticut, completed in 1967, which attracted a certain amount of attention that made it possible to do other things. Winning the competition for Frankfurt's Museum of Applied Art in '79 opened the door to a number of projects in Europe, especially as we were invited to join many design competitions.

AD: You've done quite a few important museums worldwide. What draws you to those commissions?

RM: If I had my druthers, I would do a lot more. Each museum is different—the collection is different, the context is different, the relationship between the art and architecture is different. So we learn a lot, and each museum ends up having its own distinctive character and personality. Ultimately it's the public nature of those projects that I most enjoy. Museums are more than just places to view art, they're also civic and social centers. →

From top: Richard Meier's 1996 Rachofsky House in Dallas. The architect in his Manhattan office. A staircase corkscrews through one of Meier's Perry Street apartment towers (2002) in New York City. At Germany's Arp Museum Bahnhof Rolandseck (2007), a translucent tower overlooks the Rhine.





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Clockwise from top left: Self-cleaning concrete curves shelter Meier's Jubilee Church (2003) in Rome. The recently completed OCT Shenzhen Clubhouse in China. Los Angeles's Getty Center (1997). The living room of the 1967 Smith House in Darien, Connecticut. Barcelona's Museum of Contemporary Art (1995).



Wright, Le Corbusier, and Louis Kahn. I still marvel at their works, which have a quality and a timelessness that I seek to have in our projects.

AD: Why has white been such a presence in your work?

RM: Whiteness allows the architectural ideas to be understood most clearly—the difference between opacity and transparency, solid and void, structure and surface. These things are more perceptible in a white environment. They have a greater clarity.

AD: Are you concerned with how white surfaces age?

RM: No, not at all. In China, we just finished the OCT Shenzhen Clubhouse, a members-only dining and fitness center that has an all-white exterior made of Corian. It's always going to look great.

AD: What have you seen on recent travels that inspires you?

RM: Sometimes it's not the architecture but the qualities of a place that make you think of things in a different way. I was in Taiwan recently and was completely amazed by the density of population.

AD: How do you approach your projects?

RM: We look at each one and consider the context—what it is and what it can be—beyond the strictly functional concerns. We think about its public nature and how that can be enhanced, how the spaces we create can enliven the experience of being there.

AD: Were there any particular influences early in your career?

RM: You can't escape the influence of architectural history. For me Bernini, Borromini, and Bramante have been as significant as Alvar Aalto, Frank Lloyd

It makes New York look like no one is out on the streets.

AD: What are some of the opportunities and challenges your office faces now?

RM: One of the real challenges, since we're working in so many places—Mexico, Japan, Brazil—is understanding variations, both in terms of culture and context. It's important to understand differences in scale and environment.

AD: What advice would you give to young designers starting out today?

RM: The world has changed a great deal from when I began 50 years ago. I was very fortunate. There were a lot of opportunities that perhaps don't exist today. At the same time, there's an amazing amount of good architecture being done all over the world.

AD: I know you are Jewish. Do you feel that religion or spirituality has played a role in your work over these years?

RM: That's a hard question, but I do think I have a certain way of looking forward and a belief that what you do is important not only for people today but also for people 20 or 50 years from now. Yes, perhaps that's it. The work needs to have a certain longevity. It lasts longer than we do.

—INTERVIEW BY HENRY URBACH



Artist Jason Middlebrook, surrounded by some of his signature plank paintings in his West Taghkanic, New York, studio. For details see Sources.

and sculptures that included models of iconic institutions (London's Tate Modern, the Guggenheim Bilbao) as they might look postapocalypse. Since his move, nature has prevailed. Fascinated by how trees are records of history, he started painting on knobby pieces of timber, sliced (mostly lengthwise) from locally sourced trunks. These planks each serve as a sculptural canvas with unique patterns, knots, and borders—all of which, Middlebrook felt, seemed to initiate a conversation. He began layering the surfaces with dense assemblages of orderly pin-thin lines, undulating swirls, and abstract forms that work sometimes with and sometimes against the grain of the wood. The results, Middlebrook notes, “create a tension between something organic and something man-made.”

Collectors and museums alike have responded enthusiastically. New York's Dodge Gallery, which represents Middlebrook, sold out its booth of his work at Miami's Untitled fair in December, and Boston's Museum of Fine Arts and Institute of Contemporary Art both recently acquired pieces by him.

On May 26 the Massachusetts Museum of Contemporary Art in North Adams will unveil a nearly yearlong solo exhibition of Middlebrook's work, featuring towering new plank paintings—one about 20 feet tall—in addition to a cascading fountain made of found Styrofoam blocks. And for a show this fall at Dodge, the artist is casting his signature wood forms in bronze, then engraving lines into the metal surfaces—a twist on his original process. “I’m trying to push the boundaries of it,” he says. “Refine it.” Middlebrook especially loves the ways the lost-wax casting technique captures and preserves even the tiniest imperfections in the wood, allowing him to discover the material's qualities anew. “It's really seductive,” he says. “It's beautiful.” —RACHEL WOLFF

INTO THE WOODS

Inspired by the natural splendor of upstate New York, artist Jason Middlebrook forges a fresh creative path

Seven years ago artist Jason Middlebrook decamped from Brooklyn's fast-gentrifying Williamsburg neighborhood for the rustic terrain of Columbia County, New York, a couple of hours north of the city. It was a practical decision first and foremost: Space upstate was cheap, and he needed lots of it. “I’m a big guy, and I like making big art,” he says. Ultimately, though, the forested environs also fundamentally reshaped his work.

In Brooklyn, Middlebrook explored urban life in a diverse body of paintings



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Clockwise from above: *The Great Gatsby* stars (from left) Tobey Maguire, Leonardo DiCaprio, Carey Mulligan, and Joel Edgerton. Jay Gatsby's opulent ballroom. His mansion's digitally enhanced exterior was modeled after Gold Coast estates on New York's Long Island.



ALL JAZZED UP

Filmmaker Baz Luhrmann's *The Great Gatsby* promises to be a captivating fusion of dashing period style and 21st-century sensibility

Baz Luhrmann is hardly the first movie director to be seduced by *The Great Gatsby*, F. Scott Fitzgerald's classic Jazz Age tale of love and ambition set on the Gold Coast of Long Island, New York. Since its publication in 1925, the novel has been made into at least four celluloid adaptations, none of which is thought to be truly successful, with the '74 version, starring Robert Redford and Mia Farrow, often described as beautiful but dull. Considering Luhrmann's track record of such ebulliently styled films as *Strictly Ballroom*,

Moulin Rouge, and *Australia*, it's safe to say that whatever criticisms are lobbed at this *Gatsby*—and given the book's cherished place in the American canon, scrutiny will surely be ruthless—*dull* isn't likely to be among them.

Anticipation for the movie, which opens May 10, is high, thanks in part to a cast that includes Leonardo DiCaprio as Jay Gatsby, Carey Mulligan as Daisy Buchanan, and Tobey Maguire as Nick Carraway, the story's narrator. It also was shot in 3-D, features costumes by Miuccia Prada, and has a soundtrack created with hip-hop mogul Jay-Z. As with past Luhrmann pictures, expect a lively mash-up of musical styles. "Jazz was such a revolution in that era," says the Australian-born filmmaker, "so I looked to a blend of jazz and hip-hop to help the audience understand through their own receptors what it might have been like to live during that time." →



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SET DESIGN

Clockwise from near right: Nick Carraway's charming cottage was conceived to project his relative wholesomeness. The home's Arts and Crafts-style interior. The grounds of Daisy and Tom Buchanan's redbrick manor, partly inspired by Old Westbury Gardens on Long Island.



Luhrmann may take liberties with musical conventions in *Gatsby*, but he and his wife, designer Catherine Martin, strove for greater period authenticity—a dazzling version, to be sure—in the lavish sets. Over the past 20 years Martin has headed production and costume design on nearly all of Luhrmann's projects, and as such has been key in fashioning his films' visual pizzazz (she won two Oscars for her work on *Moulin Rouge*). For *Gatsby*, she oversaw 42 individual sets created in and around Sydney, both on location and on soundstages. It took her team 14 weeks just to build, paint, and decorate Gatsby's mansion, which called for a grand ballroom, library, master bedroom, entrance hall, and terrace, as well as a garden.

Designs for the residence were based on the great early-20th-century houses of Long Island's North Shore—places like Oheka Castle, La Selva, and Beacon Towers. “Looking at images of Beacon Towers, there’s something that gives it the feel of the Disneyland castle, and Baz referenced that—the idea that Gatsby

was building a fantasy,” Martin says. Just as the music plays a key role in establishing the tone, the sets are central to establishing character, “showing the inner world in an outer way,” she adds.

For the exterior shots of Gatsby's estate, the Gothic Revival building of the former St. Patrick's Seminary in Sydney was used, with faux ivy applied to the first two floors and a temporary fountain constructed in the courtyard; plus, in postproduction, soaring turrets were added digitally. As for the interiors, the grandest creation is Gatsby's vast ballroom, the site of his legendary parties. Consistent with turn-of-the-century mansions, the space features a gold-filigreed ceiling hung with ornate crystal chandeliers, a marquetry floor (with Gatsby's monogram inlaid at the center), towering columns between the windows, and a serpentine staircase—a flourish presumably installed by Gatsby. “We talked about somebody coming in with a lot of money and what changes he would make to certain rooms,” Martin says. →

CLOCKWISE FROM TOP LEFT: COURTESY OF WARNER BROS. PICTURES; DANIEL SMITH; COURTESY OF WARNER BROS. PICTURES

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SET DESIGN

Clockwise from right: The Buchanans' sitting room features a vibrant mix of styles, from European Deco to Hollywood Regency, evoking a fashionable luxury. Gatsby's sleek '20s bedroom. Director Baz Luhrmann on set with DiCaprio and Mulligan.



Though Gatsby's bedroom has traditional arched windows, the decor is all up-to-the-minute '20s glamour, with richly polished hardwoods, a harlequin-pattern wall covering of silk crisscrossed with ribbons of wood, and a gray and gold Art Deco-style rug designed by Martin.

The over-the-top splendor of the Gatsby mansion stands in contrast to Nick's neighboring residence, envisioned as a homey cottage. Outside, a porch with an Adirondack swing overlooks flower beds and a small lawn, while Stickley-esque furniture, quartersawn oak beams, and moss-green tiles conjure an Arts and Crafts vibe inside. "It was all about finding what we thought were quintessential Long Island motifs," explains Martin. And materials that reflect Nick's innocent nature.

Then there's the Georgian redbrick manor where Daisy—Nick's cousin and Gatsby's obsession—lives with her unfaithful husband, Tom. Inspired in part by Old Westbury Gardens on Long Island, the home (whose exterior was built on a soundstage,

with enhancements added digitally) instantly conveys establishment status. The luxurious Hollywood Regency- and Deco-inflected furnishings in the sitting room, the contemporary art, and the formal gardens are all intended, Martin says, "to contrast Daisy with the new-money fantasist that is Gatsby."

Even the team working on the film was in awe of all the detail and craftsmanship. "On set the crew would have their camera phones out, shooting the scenes to remember them," Tobey Maguire says. "Baz and his team built this spectacular world that brings you back to a version of the 1920s—one that also kind of contemporizes it. It's the '20s as the characters might have experienced them. The film is an amazing, immersive experience." —BRAD GOLDFARB

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EXCHANGE RATE

Key results and fascinating finds from the latest sales around the world **BY SAMUEL COCHRAN**

PETIT ÉLÉPHANT AU REPOS, 1913, BY REMBRANDT BUGATTI

Sold at Doyle New York, "Belle Epoque: 19th & 20th Century Decorative Arts" (New York, February 6)

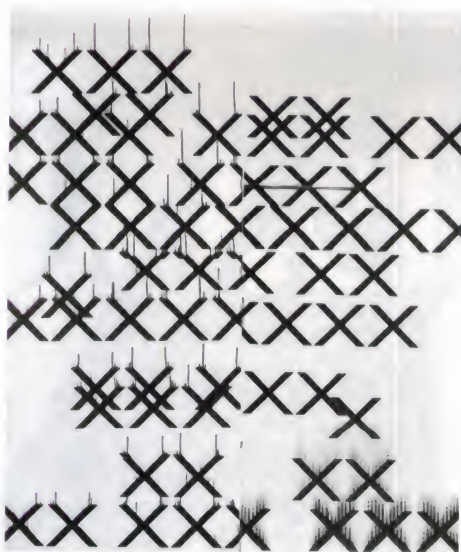
Provenance drove the bidding for this bronze figurine, which belonged to heiress Consuelo Vanderbilt Earl (a descendant of Cornelius Vanderbilt). The 8"-tall sculpture brought \$180,000—triple its high estimate. "Bugatti works are very scarce," says Doyle specialist Malcolm MacNeil. "He had a short life and his output was limited." This piece comes from a planned edition of 20, though it's unknown whether that many were produced. One formerly owned by Louis Comfort Tiffany sold for \$130,000 in 2011.



UNTITLED, 2006, BY WADE GUYTON

Sold at Christie's, "Post-War & Contemporary Art" (London, February 13)

Prices for works by Guyton have skyrocketed lately, buoyed by his recent midcareer survey at New York's Whitney Museum of American Art. This abstract canvas—dragged in signature fashion through an ink-jet printer—set a new auction record for the artist, realizing \$960,000 against a high estimate of \$547,000. Just three years ago a comparable piece from the same series hammered for \$148,500.



FEMME ASSISE PRÈS D'UNE FENÊTRE, 1932, BY PABLO PICASSO

Sold at Sotheby's, "Impressionist and Modern Art" (London, February 5)

The thinning market for Impressionist and modern art continues to recalibrate, with collectors from Russia and China (among other places) helping to boost prices for increasingly rare top-end works.

A telephone buyer snagged this 1932 portrait by Picasso of his lover and muse Marie-Thérèse Walter, carried out in his hallmark early-'30s style. "These paintings are the most sought after of his works," says Sotheby's specialist Helena Newman. It sold for \$40.1 million, just surpassing its \$39.3 million low estimate but leading the night's sale.

KOREAN FOLDING SCREEN, YI DYNASTY

Sold at James D. Julia Auctioneers, "Antiques, Asian & Fine Art" (Fairfield, Maine, January 30–February 1)

Collectors from around the world—museum representatives among them—descended on the sale to vie for this ten-panel screen, which dates from the 18th or 19th century. "Usually a piece like this would be executed in a distinctly cartoonish style, but the painting here transcends folk art to the level of fine art," says Jim Callahan, who heads the auction house's Asian department. In hopes of attracting buyers on-site, he set the estimate at a mere \$3,000–\$5,000. The tactic proved shrewd: The lot ultimately went to a Korean bidder in the audience for a jaw-dropping \$525,000.



19TH-CENTURY RUSSIAN URN

Sold at Bonhams, "Fine American & European Furniture, Silver & Decorative Arts" (New York, January 24)

Expectations were initially modest for this work of Russian Imperial porcelain.

The double-handled vessel had been retrofitted as a lamp, an alteration that accounted for its humble \$3,000–\$5,000 estimate. Interest soared, however, when (two days prior to the auction) experts were able to safely remove the electrical mounts, restoring the piece to pristine condition. An intense bidding war ensued, ushering the price to an astounding \$125,000.



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FAR AND AWAY

AD special projects editor
Nathan Turner reports on where the
stylish set is headed this summer

One of my favorite things about being a designer and having an antiques store is that my job allows me to share stories from my travels. Every object in my shop, whether a Directoire console or a Tuscan cabinet, has an interesting past, and I can always remember where I found it, who sold it to me, and even what I had for lunch that day.

My wanderlust far predates my profession. I was lucky to grow up in a household that valued curiosity, with an adventurous mother who never thought twice about pulling my brothers and me out of school to take a trip. As a child I kept a tin globe on my desk that I would refer to for inspiration—spinning it and seeing where my finger would land. These days that globe sits out of reach on a bookshelf, but I still fantasize about new places, often sparked by friends' advice and tips on the best destinations.

So where are they headed now? Art consultant **Will Kopelman** will take his annual sojourn to his family's house on Nantucket, joined by his wife, actress **Drew Barrymore**, and their daughter, Olive. "Our place is a short walk to town, so I always hit up a few spots on foot," says Kopelman, who likes to browse the 19th-century American furniture at Sylvia Antiques (sylviaantiques.com) before swinging by the restaurant Corazón del Mar (corazonnantucket.com) for a corn-and-mushroom quesadilla. "Close by is the Children's Beach, where I played as a kid. I can't wait to take Olive there for the first time."

Come August, designer **Muriel Brandolini** can be found on another magical island: St. Barts. The off-season, she tells me, "is heaven. I've been coming for 33 years and always rent a house." According to her, the real-estate company Sibarth manages the best properties, among them the ELA and BOW villas (sibarth.com).

Whatever the itinerary, be it past or future, everyone I talked to had a favorite hotel. **Andy Cohen** of Bravo's *Watch What Happens Live* had just come back from Trancoso, the stylishly laid-back Brazilian beach town, where he booked one of the tropical-modern



The ELA villa on St. Barts.



Bravo's
Andy Cohen.



Drottningholm Palace,
a Swedish royal estate.



A guest cottage at Uxua
Casa Hotel & Spa resort in
Trancoso, Brazil.



A lighthouse
on Nantucket.

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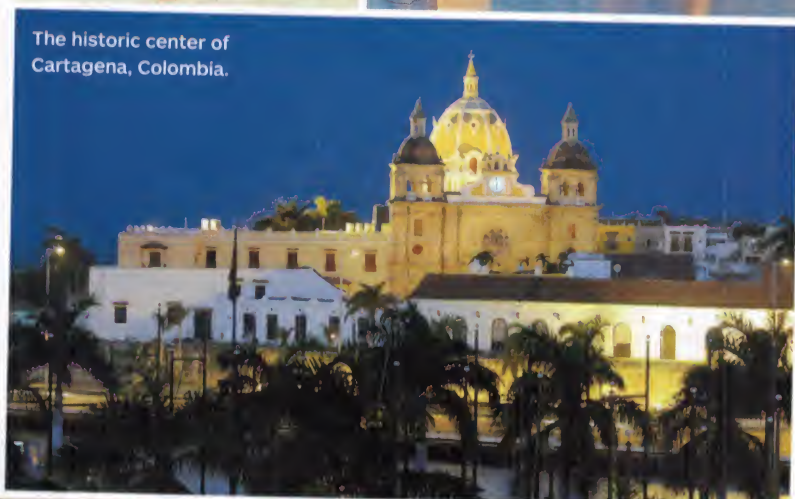
The beach at the Il Pellicano hotel, in Porto Ercole, Italy.



Fashion designer Diane von Furstenberg.



The Croatian coast.



The historic center of Cartagena, Colombia.



The rooftop bar at the Nord-Pinus Tanger hotel in Morocco.



Jamie Creel of Manhattan's Creel and Gow boutique.


cottages at the Uxua resort (uxua.com). A frequent visitor to Porto Ercole, on Italy's Tuscan coast, textile guru **Lulu deKwiatkowski** recommends the iconic Il Pellicano hotel (pellicanohotel.com). "They just get everything right there," she says. **Mario Buatta**, meanwhile, will be staying at Stockholm's Grand Hôtel (grandhotel.se) when he goes back to Drottningholm Palace, which he calls a "faux-finisher's dream" (kungahuset.se). And fellow decorator **Nicky Haslam** will head to Istanbul—his "new favorite city"—for a stint on the M/Y Halas 71, a boat turned seasonal inn moored on the European shore of the Bosphorus (myhalas.com).

Fashion designer **Diane von Furstenberg** (whose Twitter feed alone feels like a trip around the world) needn't arrange accommodations for her upcoming journey. She'll be sailing on the *Eos*, her and husband **Barry Diller's** yacht. "I'm looking forward to going to Croatia," she says. "It feels like Italy in the 1960s. The water is so beautiful—I swim for hours." Between dips she'll dine at the Kod Marka, a restaurant on the island of Šipan that serves "the best fish in the Mediterranean."

Since getting married in Cartagena, Colombia, five years ago, **Lauren Santo Domingo** (cofounder of fashion website Moda Operandi) has become the hot spot's unofficial tour guide, and I wouldn't dare go without consulting her first. The best restaurant there, she tells me, is La Vitrola, known for its ropa vieja. For furnishings she swears by Casa Chiqui. Run by Chiqui de Echavarría—"Cartagena's top hostess," according to Lauren—the shop is filled with treasures ranging from Mexican pottery to Thai Buddha sculptures.

Jamie Creel, co-owner of the New York boutique Creel and Gow, will return to the Moroccan city of Tangier, where he has a house in the Casbah. He recommends a drink at the rooftop bar of the Nord-Pinus Tanger hotel (nord-pinus-tanger.com)—with "breath-taking views of the Strait of Gibraltar"—and dinner at El Morocco Club, which was designed by Yves Talaron, a creative director for Hermès. "The sardines, caught fresh daily, are simply amazing," Creel says.

As for my travel plans, I'll be taking a road trip from Piedmont, Italy, to the South of France. It is going to be an epic adventure and is just one of several in the works. I'll be chronicling them all and sharing more of my friends' tips on my blog at archdigest.com. Stay tuned! —NATHAN TURNER



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THE NEW MEDITERRANEAN

For a holiday that combines sun, sea, culture, and glamour, it's hard to top the Mediterranean. From Greece to Sicily to the Balearic Islands, *AD* explores six enticing spots to visit now

MAJORCA, SPAIN

Chic new stays dot the alluring isle

The largest of Spain's Balearic Islands, Majorca is blessed with natural beauty, picturesque villages, golden beaches, and—at least in Palma de Majorca, its main port—bustling nightlife. “Part of Majorca’s charm is the contrast of country life with cosmopolitan energy,” says Klas Kall, owner of the Palma fashion and furnishings shop Rialto Living. “There are cozy cafés, Michelin-starred restaurants, and endless activities between the mountains and the surf.” And thanks to a wave of hotel openings, Majorca has a greater range of sophisticated accommodations than ever before.

For those who like to be close to the action—and in high season, crowds can be thick—Palma has always been the place to stay. Now a trio of new properties is adding to its appeal. The local firm N6 Architects has turned its headquarters, just off the prime shopping street Paseo del Borne, into the youthful Brondo Architect Hotel (brondoarchitect.com), where the 14 mostly loft-style rooms are uniquely decorated with contemporary furniture. A more traditionally refined option is the year-old Hotel Can Cera (cancerahotel.com), set in a restored 17th-century mansion and featuring a dozen spacious rooms furnished with clean-lined vintage and antique pieces. And this spring Can Cera’s owners are opening the Calatrava Boutique Hotel (boutiquehotelcalatrava.com), offering 16 breezy minimalist rooms overlooking the bay.

While in Palma, don’t miss the new Philippe Starck–designed Port Adriano, a short distance to the west. The sleek 482-berth

The infinity pool at the Cap Rocat hotel, which occupies a 19th-century fortress in Majorca.

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Left: Majorca's new Port Adriano marina, designed by Philippe Starck.

marina is home to numerous shops, bars, and restaurants—including the admired **Coast by East** (coast-mallorca.es), serving Asian-inflected Mediterranean cuisine at a perfect outdoor spot for observing the comings and goings of yachts and their owners.

To the southeast of Palma—only 20 minutes by car but a world away—is the **Cap Rocat** hotel (caprocat.com), a 19th-century

military fortress that has been transformed into an enchanting 24-suite (adults only) refuge by its owner, Majorcan architect Antonio Obrador. Entered through the original drawbridge, the secluded stone-clad hotel features a glorious saltwater pool atop the old walls, a sybaritic spa, and a private beach; the staff can arrange for rental of a classic sports car, too. The understated

rooms, meanwhile, incorporate canopy beds and locally crafted rugs. At the resort's waterside Sea Club, guests dine alfresco on wood-grilled seafood dishes, with Palma's lights in the distance.

Another hideaway is the **Jumeirah Port Soller Hotel & Spa** (jumeirah.com), a posh retreat that opened last spring on Majorca's northwestern coast. Consisting of 11 low-slung structures built into a rugged cliff, the resort boasts 120 rooms, many with unrivaled views of the Balearic Sea. Bedecked in soft earth tones, the hotel also has an infinity pool, two restaurants, and an expansive spa. Just beyond the grounds, the fishing village Port de Sóller as well as the historic town of Sóller can be accessed via a century-old tram. —AMANDA FRIEDMAN

MARSEILLE, FRANCE

With a dynamic roster of cultural offerings, the colorful and storied port city beckons

Will this be the year Marseille moves beyond its tough, gritty reputation? Designated a European Capital of Culture for 2013, the city is burnishing its image with an array of new gallery and performance spaces.

Most prominent is the history- and anthropology-focused **Musée des civilisations de l'Europe et de la Méditerranée** (mucem.org), opening in June. Clad in an eye-popping lacelike concrete shell, the square structure, designed by architect Rudy Ricciotti, is a dramatic addition to the city's famed Old Port, with a footbridge linking it to historic Fort Saint-Jean. Next door sits Boeri Studio's feat of engineering the cantilevered **Villa Méditerranée** (villa-mediterranee.org), which presents interactive exhibits that explore connections between cultures across the region. Also on the harbor, Foster + Partners designed a shimmering steel pavilion for waterfront performances and events. In addition, former industrial spaces have been intriguingly repurposed to create venues, including **Le Silo** (silo-marseille.fr), a concert hall inside an 85-year-old grain-storage facility.

In time for the cultural festivities, the 18th-century Hôtel-Dieu hospital building, which overlooks the neo-Byzantine Basilica de Notre-Dame de la Garde and the Old Port, has been converted into a luxe 194-room **InterContinental** hotel (ichotelsgroup.com) by architect Anthony Béchu. "Marseille is a true melting pot—a great mélange of art, culture, cuisine, and design," Béchu says. "It's really a magical place."

In the city's center, designer Philippe Starck opened an outpost of his moderately priced boutique hotel **Mama Shelter** (mamashelter.com). An even more intimate option is the four-bedroom **Casa Honoré** (casahonore.com), a posh B&B by designer Annick Lestrohan that occupies an old print shop and now offers a lush garden and pool.

Foodwise, **Les Buvards** (011-33-491-906-998) is a friendly bistro/wine bar that specializes in organic vintages, while seafood favorite **Le Peron** (restaurant-peron.com) serves first-rate bouillabaisse. For architecture fans making the pilgrimage to the Unité



From top: Alfresco dining in the Place Thiars area of Marseille's Old Port. The Villa Méditerranée, designed by Boeri Studio.

d'Habitation, Le Corbusier's masterpiece of utopian housing on the city's outskirts, star chef Alexandre Mazzia's modern-cuisine **Le Ventre de l'Architecte** (gerardin-corbusier.com) is a must. —DANA THOMAS

FROM TOP: JOSÉ HEVIA; MASSIMO BORCHI/ATLANTIDE PHOTOTRAVEL; PAUL LADOUCE



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MOUNT ETNA, SICILY

A high-end destination emerges under the volcano

Visitors to Sicily tend to take a binary approach to Mount Etna, the sprawling 11,000-foot-high (and still active) volcano along the island's eastern coast. They either settle for the distant iconic views—from Taormina's seaside Greek theater, say—or embark on high-altitude lava treks, right up to the rim.

Until recently the lower skirts of the volcano were often passed over, except by locals—and some intrepid artists and writers. Etna's southern and eastern slopes have long been a summer refuge for aristocratic families from nearby Catania and Acireale who built villas amid the orange and lemon groves, while the northern side, around Randazzo, is home to terraced vineyards producing Etna Rosso, which is gaining renewed prestige.

It's these areas that are developing as luxury travel spots, with stylish accommodations cropping up. The latest is the **Zash Country Boutique Hotel** (zash.it), a nine-room villa near Riposto, set just back from the Ionian coast and surrounded by citrus orchards. Despite the retreat's traditional Pompeii-red façade, the interiors are mostly contemporary minimalism, contrasted with deeply pocked lava-stone walls and floors. On request, a simple dinner of locally sourced Sicilian dishes can be

served in the former *palmento* building, where grapes were once pressed, or on the terrace overlooking the pool.

Farther inland and higher up, in Zafferana Etnea, the eight-room **Relais Monaci delle Terre Nere** (monacidelletterenere.it) inhabits an equally verdant estate. Owner Guido Coffa's makeover of the 19th-century villa is warm and eclectic, mixing modern chairs with idiosyncratic antiques and contemporary artworks. Breakfast, especially, is a delight, with produce coming from the property's own organic farm. "Many expect an arid volcanic desert," Coffa says. "But in fact it's a garden paradise."

Showcasing that bounty, the new restaurant **Sésamo** (sesamoristorante.it), in Castiglione di Sicilia, adheres to the hyperlocal *chilometro zero* ethos—meaning most ingredients in its rustic cuisine have traveled, literally, zero kilometers. And in Trecastagni there's **All'Angolo** (ristoranteallangolo.it), a five-table trattoria that does exquisite small plates like truffled eggs and fresh ricotta with a dusting of pistachio.



From top: Sicily's iconic Mount Etna provides a dramatic backdrop for the new nine-room Zash Country Boutique Hotel. The inn's restaurant serves local specialties, focusing on produce from the surrounding region.

Most places in the area stay open year-round, as Etna attracts skiers and hikers in winter. "There's a real energy here right now," Coffa notes. "A sense that we're at the beginning of an Etna renaissance."

—LEE MARSHALL



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PORTO-VECCHIO, CORSICA

The enchanted French town delivers laid-back luxury

Corsica's secret is out. Savvy travelers are discovering this once-under-the-radar, wildly scenic destination, its diverse landscape ranging from snowcapped mountains to red-rock sea cliffs to chestnut forests. It also boasts sugary white-sand beaches and turquoise waters, none more appealing than those found near Porto-Vecchio, on the island's southeastern coast.

That's where Corsica's newest luxury resort, the 15-room **La Plage Casadelmar** (laplagecasadelmar.fr) debuted in August.



The view from the terrace at La Plage Casadelmar in Corsica.

Designed by Jean-François Bodin (the architect behind the renovation of Paris's Picasso Museum), the three low stone structures, which resemble mod versions of Corsican shepherd huts, border a placid beach ringed with fragrant pines. The retreat's restaurant, highlighted by a red-cedar terrace overlooking the water, offers plates of grilled fish and roasted game.

Guests can also venture across the bay to the hotel's slightly larger sister

property, **Casadelmar** (casadelmar.fr), where the Michelin-starred dining room presents playful dishes that reflect Corsica's rich gastronomic heritage. Among the area's other top culinary options is **U Santa Marina** (usantamarina.com), which also earned a Michelin star. There you'll find standards like Corsican lobster and *côte de veau*, in addition to more experimental offerings, served in a lovely waterfront setting. —JULIE COE



PELOPONNESE, GREECE

Serene splendor defines Amanresorts' latest hideaway

Situated on one of the Peloponnese's most majestic spots—a secluded hilltop outside the Greek village of Porto Heli and above the Gulf of Argolis—the new **Amanzo'e** (amanresorts.com) is a striking confluence of location and design. Aman's third Mediterranean debut in the past few years (fol-

lowing Montenegro and Turkey), the resort was masterminded by architect Ed Tuttle, who evoked the grandeur of ancient Greece but through a contemporary lens.

"I thought this was the ideal site to create a form of the Acropolis," he says, referring to the high point where he placed the evocatively columned reception area and

main public spaces, featuring terraces and covered walkways. Arrayed on the slopes below are 38 pavilion suites, each with its own private garden, pergola, and plunge pool. Intending for the structures to blend in with the surrounding terrain, Tuttle gave them—as well as the resort's locavore restaurant, well-stocked library, elegant spa, and beach club—a neutral, earthy palette, using beige Sinai Pearl marble floors, traditional drystone exteriors, and roofs topped by native shrubs or Roman tiles. The three expansive swimming pools, lined in emerald marble, are designed, the architect notes, "to connect to views of the sea."

Amanzo'e encourages blissful inertia, but beyond the resort guests can discover the ancient ruins at Mycenae and Corinth or the chic shops and cafés on the nearby islands of Spetses and Hydra, easily reached by private boat or hydrofoil ferry. Closer to the hotel, seafood-centric tavernas dot the marinas in Ermioni and Porto Heli proper—a perfect excuse to explore the streets of these charming whitewashed towns. —ANDREW SESSA

From top: A private villa at Amanzo'e, a retreat on Greece's Peloponnese peninsula. Rooms feature refined details like oak-paneled ceilings and marble floors.





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Ravaged by a 2011 storm, the village of Vernazza is updating its public areas.
Below: The main square, Piazza Marconi.

VERNAZZA, ITALY

The ancient Cinque Terre gem rebuilds gracefully

When massive landslides hit Italy's Ligurian coast 18 months ago, damage to the medieval town of Vernazza was devastating, its stone streets, centuries-old landmarks, and picturesque waterfront left buried in mud. But in the disaster's aftermath, this jewel of the Cinque Terre—a group of five villages designated as a UNESCO World Heritage Site—is rebuilding in a sustainable and eco-friendly fashion. Pritzker Prize-winning British architect Richard Rogers, who has vacationed in the town for more than 50 years, is spearheading (with Italian architect Ernesto Bartolini) a master plan for the public areas that is funded by non-profit organizations such as Save Vernazza.

The main square, Piazza Marconi, lined with pastel-color buildings, is being repaved with stones from the area; repurposed-wood



benches and enhanced lighting are being added; and all phone and electrical wiring is being put underground. "We want to give more order to the services and civic spaces while returning Vernazza to what it was—one of the most beautiful small villages on the Mediterranean coast," Rogers says.

Vernazza's essential appeals are as they've always been—wandering the pedestrian-only streets out to its medieval castle with panoramic vistas; lounging on the little sandy beach with locals; poking into shops along Via Visconti. There are no big luxury hotels, though the guesthouse **La Malà** (lamala.it) offers smart minimalist rooms with stunning views. Alternatively, atmospheric apartments can be rented through **Trattoria Gianni Franzi** (giannifranzi.it), a terrific restaurant that dishes up just-caught anchovies, whole-grilled fish, and *trofie*, the preferred Ligurian short pasta, with pesto.

Breathtaking hiking trails wind along the surrounding cliffs, with an especially unforgettable stretch between Vernazza and Corniglia. For those more inclined toward an excursion by boat, there are many compelling side trips. One of the most memorable is the village of San Fruttuoso, home to a magnificent 13th-century Benedictine abbey and wonderful, simple trattorias like **Da Laura**, which serves spectacular *fritto misto* right on the beach. —ONDINE COHANE



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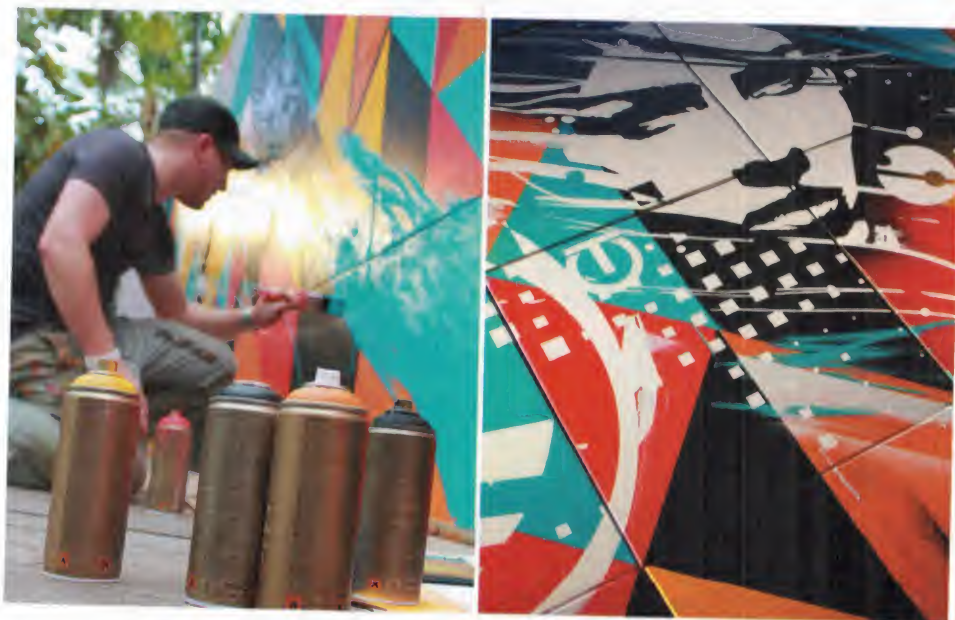


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Lake Bluff, Illinois

PEDIGREE: Conceived by architects David Adler and Henry C. Dangler in the style of a French château, this 1912 estate just north of Chicago ranks among the crowning achievements of their design partnership. Beautifully symmetrical—with grand public spaces arranged in an enfilade—the residence needs serious work. For the right buyer, however, it offers the rare chance to revive an exquisite piece of American architectural history.

PROPERTY VALUES: A formal garden (reportedly of Adler's design) and an ivy-covered solarium highlight the scenic 8.3-acre woodland parcel.

TALKING POINT: The entrance hall is particularly striking, with a checkerboard marble floor and magnificent staircase modeled after the Paris home/studio of artist Auguste Rodin.

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Marrakech, Morocco

PEDIGREE: A modernist assemblage of glass and concrete planes, this abode was created in 2007 by local architect Imaad Rahmouni, a protégé of Philippe Starck. A dramatic structure partially frames the rectilinear volumes while shielding the outdoor living areas from the desert sun.

PROPERTY VALUES: The verdant five-acre grounds boast two pools, the smaller of which borders the secluded three-bedroom guesthouse.

TALKING POINT: In a bit of whimsy, a six-foot-diameter hole was left in the canopy to accommodate a towering palm tree.

CONTACT: Christie's International Real Estate, 011-212-6000-70701



Morbihan, France

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PEDIGREE: A historic three-story residence anchors this picturesque private island, which is tucked into Brittany's Gulf of Morbihan—a top sailing destination. Named L'île de Boëdic, the plot also contains a traditional Breton longhouse. Nantes-based architect François Bureau recently finished a meticulous renovation, equipping the buildings' elegantly timeworn interiors with modern amenities.

PROPERTY VALUES: Accessible only by boat, the 17-acre site features a stone chapel that has been transformed into a music hall.

TALKING POINT: On the isle's westernmost point is an unusual rock formation to which—tradition dictates—all passing seafarers must raise a glass and make a wish.

CONTACT: Vladi Private Islands, 011-49-40-33-8989 →

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ESTATES



**4 BEDROOMS
3 BATHS
1,900 SQ. FT.
\$1.5 MILLION**

Pasadena, California

PEDIGREE: Distinguished by its post-and-beam construction, this 1957 residence was crafted by Buff, Straub, and Hensman—a firm famous for its influence on postwar California architecture. The home's current owner oversaw an award-winning restoration, working with designer Scott Lander to renovate the structure and re-create original details that could not be salvaged.

PROPERTY VALUES: Nestled in the leafy Poppy Peak neighborhood, the dwelling occupies a small but lush lot measuring about half an acre.

TALKING POINT: Julius Shulman photographed the house in the '60s, and those images—archived along with his written correspondence at the Getty Research Institute in Los Angeles—helped guide the overhaul.

CONTACT: Crosby Doe Associates, 310-275-2222



**5 BEDROOMS
6 BATHS
3 HALF BATHS
19,000 SQ. FT.
\$28.5 MILLION**

South Dartmouth, Massachusetts

PEDIGREE: In 2007, AD100 architect Robert A.M. Stern completed this Shingle Style showstopper (AD, October 2008). Located on the tip of a peninsula that projects two miles into Buzzards Bay, the house enjoys panoramic views of the water and coastline. Haystack gables and rugged stonework embellish the edifice, the interiors of which were given a nautical look by decorator Anne Mullin Segerson. The home comes with its own bowling alley.

PROPERTY VALUES: Spread across the ten acres are a three-bedroom guesthouse, an infinity pool, and a pier; the vast lawn has been used as a helicopter landing zone.

TALKING POINT: The bunker of a U.S. Navy surveillance station that was in operation during World War II is hidden beneath the sloping piece of land.

CONTACT: Northwind Estates, 917-975-1506 →



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ESTATES



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9 BATHS
6 HALF BATHS
22,700 SQ. FT.
\$57.5 MILLION

Santa Barbara, California

PEDIGREE: Christened

Solana in honor of its sun-kissed site, this Mediterranean-style mansion was devised by designer Francis T. Underhill for manufacturing impresario Frederick Forrest Peabody in 1912. The fortresslike walled façade gives way to a series of bright and airy rooms organized around a central courtyard.

PROPERTY VALUES: Set on 11.3 acres with breathtaking ocean views, the estate includes a guesthouse and a pool; landscape designers Charles F. Eaton and Peter Riedel created the original plan for the grounds.

TALKING POINT: The Peabodys—legendary hosts—outfitted a reflecting pond with a hydraulically operated platform strong enough to support an orchestra.

CONTACT: Sotheby's International Realty, 805-969-0248



4 BEDROOMS
6 BATHS
6,700 SQ. FT.
\$4.5 MILLION

Mount Kisco, New York

PEDIGREE: The heart of this residence is a 1974 glass-walled pavilion by AD100 architect Richard Meier. The structure, which contains a double-height living area featuring a sculptural staircase, connects to a shingled cottage that was significantly expanded in 2008 and holds the master suite.

PROPERTY VALUES: Situated on a forested hillside, the 6.5-acre plot has a stunning split-level pool with a waterfall.

TALKING POINT: Due to its piecemeal construction, the home has two full kitchens plus a third cooking space.

CONTACT: Houlihan Lawrence, 914-469-9889

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AD



Venetian idyll: A sunny terrace at the Gritti Palace hotel overlooks the Grand Canal.

MAY



Casa Verdad, philanthropist Michelle Pitcher's Palladian-inspired villa in San José del Cabo, Mexico, was created by Marshall Watson Interiors in collaboration with Stephen Morgan Architect. **Opposite:** Bookending the pool are Henry Hall Designs chaise longues with cushions upholstered in a Perennials fabric. For details see Sources.

HIGH SPIRITS

Set atop a dramatic cliff, an enchanting Mexican retreat by designer
Marshall Watson overlooks the azure Sea of Cortez

TEXT BY MAYER RUS PHOTOGRAPHY BY PIETER ESTERSOHN PRODUCED BY HOWARD CHRISTIAN





Tuscan columns made of cantera stone frame the alfresco living room, which is furnished with John Himmel Decorative Arts seating from John Rosselli & Assoc.; the chandeliers are by Formations, the cocktail table is by Evos, and the pillows and custom-designed hanging lanterns were purchased from Villa Valentina, a local boutique.





In the worlds of architecture and interior design, it can be a slippery slope from fantasy to folly, and holding the line requires imagination as well as subtlety and restraint.

That's no small feat in a place as bewitching as San José del Cabo, Mexico, where the house of Michelle Pitcher and her family manages the task with uncommon grace, offering an object lesson in the happy union of contextual sensitivity and pure magic.

"The first time I visited the area I fell in love with absolutely everything about it," raves Pitcher, who spends most of the year in Missouri, where (among other philanthropic pursuits) she sits on the foundation board of the St. Louis Children's Hospital. Six years ago she acquired a plot of land on a promontory

above the Sea of Cortez in El Dorado, a private community and golf club named for the fabled city of gold. To create a hideaway equal to the splendor of the setting, she tapped New York designer Marshall Watson, with whom she had previously worked on residences in Missouri and Idaho.

"Michelle is one of my muses," Watson says. "She has a clear vision for every project—in this case, a dreamy Mexican retreat—and she gives me the inspiration to turn that vision into reality."

In order to find the appropriate expression for his client's sun-kissed

fantasía, Watson traveled not only to haciendas throughout Mexico but also to a series of 16th-century Palladian villas in Italy whose neoclassical lines provided the template for New World estates. By connecting the dots from the Veneto to Baja California, Watson determined a direction attuned to Pitcher's aspirations as well as to the Los Cabos landscape.

"El Dorado feels like an Italian hill town, on top of which, I figured, there should be a palazzo," he says. "Michelle's house is that palazzo."

Watson conceived the 6,800-square-foot, five-bedroom residence (dubbed Casa Verdad by Pitcher) in tandem with New York architect Stephen Morgan, a frequent collaborator. Riffing on Palladian archetypes, the two devised a symmetrical floor plan laid out on a central axis. The scheme ferries guests from the entry court—anchored by a Moorish-style fountain featuring a large blue-and-white urn—into the rotunda

The outdoor dining area features a suite of ipe-wood furnishings by Réplicas y Originales Ornelas; the chandelier is by Formations.

Opposite, from left: Pitcher in the living area, with the Sea of Cortez glistening in the distance. A stone fountain punctuates the arcaded atrium, which is paved with hand-made cement tiles.





of a Spanish-inspired bell tower, through an atrium, and, finally, out to an arresting alfresco living room. This scenic double-colonnaded space can be closed off on the ocean side with a system of folding glass doors when high winds and rain threaten to disturb the tranquillity.

"We wanted to make the house as sympathetic to the climate as possible,"

Morgan explains. "For most of the year the weather is perfect, with hot sunny days and cool desert nights. There's no need to sacrifice openness for some traditional idea of enclosure."

Taking advantage of regional talent and materials, Watson and Morgan commissioned artisans from nearby villages to embellish the structure with Italianate

cantera-stone mantels, Tuscan columns, and other hand-carved details, in addition to tile and ironwork. The decor, shot through with exotic accents from Syria and Indonesia, has an eclectic sensibility. In the double-height indoor dining room, a Belgian-style chandelier mingles with pierced Moroccan lanterns, Ralph Lauren Home basket-weave chairs, and



From left: In the kitchen, walls sheathed in Spanish tile from Villa Valentina complement poured-concrete counters; the bar seats are by McGuire, the ovens are by Miele, and the hood was designed by Watson. Armchairs by Ralph Lauren Home surround the dining room's rustic table; the curtains are of a Nina Campbell fabric, the chandelier is by Mecox, and the decorative stenciling was done by Judy Mulligan.

a custom-made table of Watson's design. The master bedroom includes a 17th-century Spanish trunk, an abaca carpet, and walls with hand-stenciling by New York decorative artist Judy Mulligan (who also painted the map of Baja that orients guests in the entry court). The bed, meanwhile, is set against a pair of hammered-tin doors that slide apart

so that Pitcher can enjoy views of the ocean from the adjacent bath.

"I used a lot of natural textures and a palette of pale yellows and blues to reflect the spirit and colors of the landscape," Watson says of the house's overall scheme. "Every move was calculated to reinforce a meaningful connection between indoors and out."

Indeed, the sounds of gurgling fountains and the seductive aroma of jasmine provide subtle enticements to luxuriate in the fresh air of a place where majestic mountains give way to pristine beaches. "We spend our days snorkeling, surfing, hiking, and watching whales breaching off the coast," Pitcher says. "This house is all about the adventure of being outside." □



Clockwise from above: Chairs by Ralph Lauren Home on a veranda. Watson outfitted a guest room with an Oly chandelier, curtains of a Kravet fabric, and a rug by Beauvais Carpets. Quadrille-linen curtains line French doors in the master bedroom; the desk lamp is by Vaughan. Oly mirrors flank a bathroom window; the glass-mosaic wall tile is by Sicis, and the sconces are from Circa Lighting.



The master bedroom's Réplicas y Originales Ornelas bed is set against tin doors that open onto the adjacent bath; the trunk is a Spanish antique, and the abaca rug is by Beauvais.



Husband-and-wife design dealers Patrick (left) and Laurence Seguin stand in their Paris living room, among some of their best-loved possessions. Under the Richard Prince nurse painting, an Alexander Calder mobile rests on a Charlotte Perriand/Ateliers Jean Prouvé table. The silkscreen (far left) is by Andy Warhol, and a Jean-Michel Basquiat pastel is displayed on the far right. The settee and chairs are by Pierre Jeanneret, and the cocktail table is another Perriand/Prouvé creation. For details see Sources.



By



PLAYING FAVORITES

For close to 25 years, decorative-arts dealers Laurence and Patrick Seguin have championed the work of a handful of French modernists. The couple's apartment in Paris's Marais district is a tribute to their shared passion

TEXT BY IAN PHILLIPS PHOTOGRAPHY BY SIMON WATSON
PRODUCED BY LEE F. MINDEL STYLED BY CARLOS MOTA



A

tour of the spare but beautifully appointed apartment Patrick Seguin shares with his wife/business partner, Laurence, in the Marais district of Paris is a physical affair—especially for him. It involves one of the world's leading dealers of top-

flight 20th-century design leaping onto a wood cube by Le Corbusier to show how it comes in handy when changing light-bulbs, then sinking to his knees in front of a 1954 table by Jean Prouvé. "What's important is to always look at the underside," Patrick says in a whisper. Banging loudly on one of the table's slender legs, he adds excitedly, "That's only one millimeter of folded sheet metal. It's absolutely incredible!"

That combination of enthusiasm and expertise has drawn collectors such as Azzedine Alaïa, Peter Brant, and Ronald Lauder to Galerie Patrick Seguin. Pritzker Prize-winning architect Jean Nouvel, who renovated the gallery, a former warehouse in the nearby Bastille district, calls Seguin "the ultimate perfectionist and a man of passion." Notes New York gallerist Stellan Holm, "He has done more for French design and architecture than any other dealer of the past 50 years."

Every passion starts somewhere, and for Patrick the spark can be traced to the late '80s, when he was in the hospitality industry. At Paris's Saint-Ouen flea market, he spotted one of Prouvé's Standard school chairs in Philippe Jousse's booth; bitten by the modernist bug and weary of working late nights in clubs and restaurants, he decided to change careers and go into business with Jousse. Postwar furniture wasn't exactly trendy at the time. "Back then," Patrick says, "we had difficulty selling a Standard for \$600." Today originals can bring 20 times as much. After the colleagues split about a decade later, Patrick and his wife began focusing on five modern masters: Prouvé, Pierre Jeanneret, Le Corbusier, Charlotte Perriand, and Jean Royère.

That scope may be limited, but the Seguins' commitment is not. With fellow Paris gallerist Jacques Lacoste, the couple co-owns the Royère archives—thousands of drawings, blueprints, and photos, many of which were published in a catalogue raisonné earlier this year. The Seguins also possess the world's largest collection of Prouvé structures, 17 in total, all stored in two huge warehouses in the northeastern French city of Nancy. Twice a month Patrick takes a morning train there to oversee the ongoing restorations. "Each time it's very moving," he says, adding, "Prouvé was a visionary genius, using technologies that were previously used exclusively to build airplanes." To experience that pioneering brilliance firsthand, head to the Giovanni e Marella Agnelli museum in Turin, Italy, where selections from the Seguins' Prouvé furniture and architecture collection are on view through September 8. The couple also plans to exhibit the only known prototype of the 1956 *Maison des Jours Meilleurs* (House of Better Days) at Design Miami/Basel in June. And design aficionados in the vicinity of Aix-en-Provence should stop by Château la Coste winery, where



two '40s Prouvé pavilions sold by the Seguins now stand in the company of new structures by Tadao Ando and Frank Gehry.

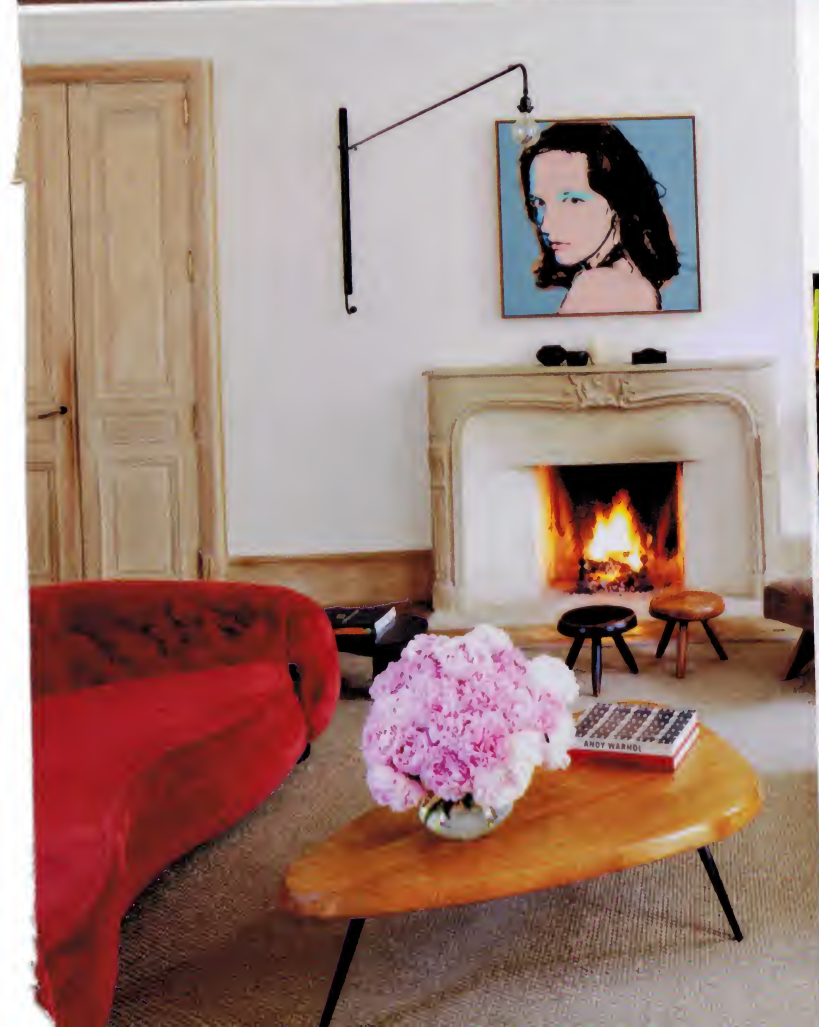
Given their focus on the 20th century, one might expect the Seguins to occupy a gem of modernism. Instead they live on the ground floor of a 1620s redbrick mansion, in a 2,700-square-foot apartment with 15-foot ceilings and 18th-century parquet floors—major attractions when the couple moved in four years ago with their daughter, Pauline. Patrick was especially taken with how the living room opens to a courtyard garden, where an immense magnolia tree reaches for the sky. "It gives this place the feel of a country house," he says.

In adapting the apartment to their clean-lined tastes, the Seguins removed most of the moldings. "It's really quite sober now," Laurence notes. "We prefer less-fancy walls." Painted white, those walls host contemporary art that's as formidable as the furniture, from works by Mark Grotjahn and Judy Linn in Patrick's study to a construction by Liam Gillick in the master bedroom. An Alexander Calder mobile, which the artist gave Prouvé, is displayed in the living room, not far from an Andy Warhol silkscreen of photographer Tina Freeman. "I do not want to live with certain portraits," Patrick says, "but this one is absolutely beautiful, with its blue profile and green eyebrow." Curiosities fill Perriand/Prouvé bookshelves, including an antique shadow box of neatly arranged insects. Quips Patrick, "That is my 18th-century Damien Hirst!"

Though the quality of the Seguins' collection is heady, nothing is sacred. "I work at a Perriand/Jeanerret desk, we sit on a Royère sofa, and we eat at a Jeanerret table," Patrick asserts. That's been the case since Pauline—now 23 and on her own—was a youngster. "She had a habit of climbing through the gaps in our Mexique bookcase by Perriand and Prouvé," he recalls, adding that he and his wife came up with an easygoing solution for ensuring the safety of both their child and her impromptu jungle gym: "We simply secured it to the floor." □



From top: A Jeff Koons mirrored flower blooms between the doors to Laurence's study (left) and the entrance hall; the Perriand low bench hosts colorful ceramic vessels by Georges Jouve and a sculpture of stainless-steel utensils by Subodh Gupta. Over the living room's stone mantel is a silk-screen portrait by Warhol; the stools are by Perriand. Custom-made bookshelves span a wall in Patrick's study; the floor lamp is by Serge Mouille, the armchairs are by Jeanneret, and the table is by Prouvé. *Opposite:* The Seguins' apartment is on the ground floor of a 17th-century mansion in the Marais district.



Nothing here is sacred, Patrick Seguin asserts. "I work at a Perriand/Jeanneret desk, we sit on a Royère sofa, and we eat at a Jeanneret table."





From top: A chewing-gum-on-canvas work by Adam McEwen hangs above a Hans-Peter Feldmann house sculpture in the dining room. Basquiat sketches in the living room surmount a Prouvé table graced with, from left, a sculpture and dish by Alexandre Noll, a taxidermy creation by Thomas Grünfeld, and a lamp by Mouille. **Opposite:** Prouvé Standard school chairs surround the dining room's Jeanneret conference table; the shelves are by Perriand/Prouvé, and the parquet de Versailles floor is 18th century.





Clockwise from left: In Patrick's study, a Mark Grotjahn work on paper is paired with a Prince multimedia table sculpture. The room also features a wall of artworks by Richard Kern, David Noonan, Sam Durant, Carol Bove, and others; Jeanneret and Perriand designed the desk and swivel chair, while the lounge chair is by Prouvé. A bath is enlivened by a framed album cover by Christian Marclay and a papier-mâché head of Shiva. *Opposite:* A Hästens bed faces Jasper Morrison marble tables from Galerie Kreo in the master bedroom; suspended from the ceiling is a panel by Liam Gillick, and above the headboard is an ink-jet-on-canvas work by Prince.





Masterpiece Theater

Occupying a 15th-century palazzo on the Grand Canal, the legendary Gritti Palace hotel has long been the preferred Venetian perch for international cultural royalty. Following an exquisite restoration by designer Chuck Chewning, the Gritti is rejuvenated—and more luxurious than ever

TEXT BY ADAM GOPNIK PHOTOGRAPHY BY BJÖRN WALLANDER PRODUCED BY HOWARD CHRISTIAN



The Gritti Palace, a Luxury Collection hotel, sits majestically on Venice's Grand Canal. Following structural upgrades by architect Gretchen Alexander Harnischfeger, designer and Donghia creative director Chuck Chewning masterminded a top-to-bottom interior renovation. **Opposite, clockwise from top left:** Nineteenth-century blackamoors lamps flank the entrance. A Baroque church altar rail still serves as the front desk, while the lobby floors were relaid with new marble. A 19th-century copy of Titian's portrait of the Venetian doge Andrea Gritti graces the Explorer's Library, which is filled with old navigational instruments and books on discovery. Chewning clad the library's walls in a Rubelli damask and mingled Donghia furnishings—the sofas and cocktail table—with the hotel's antiques. For details see Sources.





What may be the highlight of My Life So Far occurred earlier this year when, finding ourselves the first guests of the renovated Gritti Palace in Venice, my wife and I—after a dazed early-morning trip down the Grand Canal—were helped onto the hotel's small private dock, escorted through the dramatic glass doors into the cool, water-lit darkness of the lobby, and greeted by the outstretched hands of eager uniformed staff. At that moment I felt, for a stray half-second, like a cross between Ernest Hemingway, the Aga Khan, and a successful candidate for a minor ministry in one of those multiparty Italian political coalitions. (It was the handshaking that gave the political effect; Hem and the Aga, I think, would have just nodded at the help on their way to the bar, or to the babes.) A moment later I returned to the slightly panicky, watched feeling I usually have in grand hotels, but for that half-second, some taste of what the old Italian masters meant when they painted allegorical figures of Luxury (and, I suppose, Privilege) penetrated my jet-lagged frame.

We had come to Venice, the first of all our loves (Paris is a passion, a different thing), to visit the newly updated hotel, but also to reflect a little on the history and future of Venice itself. For a small place, Venice has been many cities, all of which are available with minimal effort. Saved from the curse of the car, Venice is less an archaeological site, like Florence or Istanbul, where an act of will and imagination is required to see the past, and more like an illuminated book, open in a vitrine in a great library; one simply needs to turn back a page—if only they would let you!—to see the preceding illuminations.

In Venice, they let you. But it is a lifetime's occupation to turn back the pages of the city's centuries and find them still legible. One of the more luxe, and far from the least literary, of these pages is the Venice of great palazzo hotels. Lined up along the Grand Canal, like a family of duchesses, are the Danieli, the Monaco, the Bauer, the Europa, and the Gritti.

By all odds the most famous, the Gritti was built as a nobleman's home in the 15th century and later served as a residence for Andrea Gritti, the 16th-century doge of Venice who gives

the property its name today. In 1895 the palazzo was converted into the Grand Hotel, catering mostly to long-term guests. (It was where the art critic John Ruskin spent the worst first night of any marriage with his bride, Effie.) For a long time the property was more louche than luxurious, a condition captured in Hemingway's silly, touching novel *Across the River and into the Trees*, which is set in the '40s and describes a place where the food is good and the maître d' a soulful friend but the bathrooms are all down the hall.

Only after the luxury hotel group Compagnia Italiana Grandi Alberghi bought the property in 1947 and named it the Gritti Palace did the hotel ascend to the glossy "prestige" status it kept for the next five decades. During the summer openings of the Venice Biennale and the annual film festival, the Gritti was a favorite base for art-world and Hollywood celebrities, from Woody Allen to Julian Schnabel to Tom Ford, with its Bar Longhi serving as one of the city's eminent meeting spots. But the Gritti slowly became a bit stuffy, as grand hotels will, and in 2011 Starwood Hotels & Resorts, which has owned the property since 1994, decided to close the jewel of its Luxury Collection and invest more than \$50 million in a 15-month complete overhaul.

After some essential structural work on the hotel's foundation to stop the Grand Canal's routine flooding of the ground floor, Starwood brought in American designer Chuck Chewning, creative director of the fabrics and furnishings company Donghia, to think through the interiors. Following a Starwood directive that emphasized the 21st-century luxury traveler's desire for something a little larger, a little "more," Chewning's renovation was—especially given the cautious spirit clinging to many high-end properties—conceived and executed with amazing audacity and wit. The number of rooms was reduced from 91 to 82, and the premier suites, many previously situated on the street side to avoid the once-unpleasant smell of the water, were shifted to capitalize on views of the canal and the Basilica di Santa Maria della Salute.

Though the tone of the hotel remains luxe, Venetian, and beautifully watery—in the morning, dazzling moiré patterns of sunlight and reflected water dance on the walls of your room—the whole has been almost entirely updated with a mix of antiques, custom-made furniture, and traditional craft, not least of which are the sumptuous fabrics created by Rubelli, the Italian textile firm that owns Donghia. The extent of the care for detail is evident as Chewning lovingly shows it off. In the Bar Longhi (where three genre scenes by the celebrated 18th-century painter Pietro Longhi still hang, nonchalantly), he explains that "the ceiling moldings are all real plaster, made by Venetian artisans, and all the *terrazzo Veneziano* was relaid by hand," his soft Georgia accent revealing a note of pride at having done it and, perhaps, wonder at having been allowed to do it. "We wanted

Opposite, clockwise from top left: The Bar Longhi—named after the 18th-century genre painter Pietro Longhi, three of whose works hang there—has new custom-designed Donghia furniture, including lounge chairs covered in a Rubelli brocatelle as well as tables. Stools in a Rubelli faux leather are pulled up to the bar, which is made of a Baroque marble altar rail. The magnificent hand-painted ceiling beams in the dining room are antique, but the terrazzo floor is new, modeled after the Apollo Room in the nearby Palazzo Pisani Moretta; the brocade on the walls and the brocatelle on the antique chairs are both by Rubelli, and the antique sconces are Venetian.

The hotel's premier suites are named for either famous guests or local landmarks and traditions. In the Hemingway Suite, many of the furnishings predate the renovation, including the Murano chandelier, the vintage mirror, the 18th-century walnut secretary, and the antique Venetian gilded chairs, which were reupholstered in a Rubelli brocade; the curtain fabrics are also by Rubelli, while the cocktail table and carpet are Donghia designs, the latter made by Luke Irwin. **Opposite:** The room's bed features an antique headboard and is dressed in Frette linens with a throw and pillows of Rubelli fabrics; the chairs and ottoman are antique, and the paintings are Venetian scenes.







Above, from left: Arrayed on the walls of the Peggy Guggenheim Suite are artworks intended to evoke the collector's taste; the sofa is a copy of one that was in her Palazzo Venier dei Leoni (now the Peggy Guggenheim Collection museum). A Joan Miró etching (top center) overlooks the sitting area.
Below, from left: A Donghia light is suspended above the tub, which is equipped with Dornbracht fittings. The bath is sheathed in Crema Tirreno marble.



The sculptural antiqued-mirror valances in the suite were designed by Donghia; a framed 1960s Hermès scarf hangs above the bed, and vintage Fornasetti plates are displayed between the windows.





Left: The Donghia Suite, an homage to decorator Angelo Donghia, the firm's founder, features a silver-leafed ceiling, Venetian-stucco walls, and a bleached-and-lacquered herringbone floor. The chandelier and seating are all by Donghia; the two large paintings, of the Chrysler Building, are by Bobo Ivancich. **Opposite:** A view from the Pisan Suite's bedroom across to its lounge, where an antique Sicilian majolica bust is displayed atop an antique bureau; throughout the suite, exquisite foliate moldings form cartouches that are painted in contrasting colors and inset with artworks and decorative objects.

with lovely pale watercolors and the feel of slightly austere luxe that suggests a reluctance to show off while still showing off.

Other suites are even more thorough in conception, all in a very Venetian spirit of masquerade and playacting. The Peggy Guggenheim evokes her high-modern '40s and '50s style. Her Venetian home, right across the canal, is now of course a branch of the Guggenheim Museum, and the suite is decorated with a Calder-esque mobile, Miró etchings, and other nods to her collecting taste. And, in a kind of tribute to her extravagant persona, Chewning installed eccentric mirrored valances in the suite's windows, as well as the most striking Crema Tirreno marble facings imaginable in the bathroom. (All of the new bath marbles were specially chosen at Italian quarries.) Meanwhile, the suite named for the designer Angelo

Donghia himself is a suave version of mid-'70s excess, in mostly silver and grays, complete with a record player and a full cabinet of vinyl albums from the period, Bowie and the Bee Gees among them.

Despite the changes, Paolo Lorenzoni, the handsomely besuited and genuinely warm manager, believes most people will see the new Gritti as the old Gritti. He views it as his mission to "redomesticate" the hotel, to bring Venetians back to it regularly so that its vibe is once again Venetian. He has reestablished, for instance, a "key club" for locals, allowing them to enter the Longhi bar by a side door.

The revived Gritti could be seen as a mark of luxury's withdrawal to an ever-more-rarefied level of wealth. (Hemingway and Maugham were merely successful authors, not billionaires.) For all of us who love Venice, the real fear is simple frozenness—a Venice that retreats from the world and withers away from water and weariness. Paris fears becoming Venice; Venice dreads becoming Pompeii. We want the pages to keep turning, even if the pages are those of escape and retreat. A frivolous Venice is still Venice. A fossilized Venice is not. In the long run of history, luxury shakes hands with us all, both in the work it generates for artisans and decorators (and writers) and in the renewal of energy that it ensures, the polish it provides. Since Venice is among the most beautiful of all man's inventions, any page newly written in its story can be read, in spirit at least, by all. A gilded page turns, too. □

the parts to remain iconic—there's a theater of entering and arrival that I wanted to keep," he continues. "But we also wanted to create the illusion of visiting someone's grand, beautiful home." To that end, Chewning invented a new Explorer's Library for the hotel that looks remarkably like an *old* explorer's library, with vintage astrolabes and a handpicked assortment of books on discovery. (His team also found a superior florist who provides the hotel with fresh-cut bouquets of roses, pink peonies, and scarlet orchids—their display in the lobby a reminder that flowers always look more delightful in man-made Venice than anywhere else.)

The real audacity, though, lies in the fully redesigned premier suites, including the top-floor Redentore Terrazza Suite, featuring one of the city's only waterfront rooftop terraces, with a long, unusually deep view out to the Giudecca. All ten suites are named after Venetian locales and traditions or famous Gritti guests. Three are devoted to writers. Though the Hemingway Suite existed already, it has been altered slightly, with, among other things, an intricate model of the kind of sailing sloop Hemingway loved. The entirely new John Ruskin Suite is a study in 1870s pre-Raphaelite Victoriana, all deep reds and light greens, and with a copy of the author's great autobiography, *Praeterita*, on the desk. The Somerset Maugham Suite is, in turn, very much a meditation on mid-'40s chic, vaguely recalling the aesthetic of his wife, the distinguished decorator Syrie Maugham,





Left: The John Ruskin Suite's vivid floral wall covering is offset by its striped curtains; all fabrics, including the velvet on the Napoléon III chaise longue, are by Rubelli. **Below, from left:** A 19th-century beamed ceiling distinguishes the Punta della Dogana Suite, whose sitting area is furnished with a Donghia-designed table and chairs; the curtains are of a Rubelli damask. In the bedroom—lined in a Rubelli stripe—hand-colored Venetian etchings overlook the antique bed and bench; the Murano lamps (with Fortuny-fabric shades) are new.



“We wanted to create the illusion of visiting someone’s grand, beautiful home,” Chewning says.



The Redentore Terrazza Suite's spacious roof terrace—a rarity on the Grand Canal—offers incomparable views of the magnificent Basilica di Santa Maria della Salute and the rest of Venice; the furnishings include armchairs by Dedon.

SINGULAR VOICE

The young owner of a London mansion enlists designer Rafael de Cárdenas to reimagine its interiors in strikingly original, uncompromising fashion

TEXT BY CHRISTOPHER MASON
PHOTOGRAPHY BY SIMON UPTON
PRODUCED BY CARLOS MOTA
STYLED BY MICHAEL REYNOLDS





Designer Rafael de Cárdenas created the distinctive interiors of this London home. In the entry hall, a cascading light fixture by Hudson Furniture hangs above a Pierre Cardin table and Jules Leleu armchairs clad in a Lelièvre velvet. The sculpture and its Macassar-ebony base are by Anselm Reyle, the artwork above the mantel is by Jim Lambie, and the candelabra in the fireplace is by Lindsey Adelman Studio. For details see Sources.

On a quiet street in west London, there's a five-bedroom mansion whose charmingly retro Arts and Crafts-style exterior offers little indication of the exuberant modernity within. Beyond the front door a slender, dark-paneled vestibule leads to a dramatic double-height entry hall where a gleaming fiery-orange abstract sculpture by Anselm Reyle stands on a sleek Macassar-ebony plinth—a dazzling 21st-century sentinel. And there isn't a scrap of William Morris wallpaper in sight.

The owner, a philanthropic young heiress, purchased the residence in 2009, captivated by its generous size, abundant windows, and big garden—novelties in a city of skinny up-and-down townhouses. Built in 1996, the home had rather traditional interiors that didn't particularly suit the woman's taste. Seeking something more adventurous, she hired Manhattan-based designer Rafael de Cárdenas after admiring his work at the buzzed-about restaurant Charles in New York's Greenwich Village.

It was a bold move. Rafael de Cárdenas Ltd./Architecture at Large had only been in business for a couple of years, swiftly gaining attention for impressive commercial work that incorporated arresting geometries and vivid colors. At the time, Cárdenas had completed two relatively small residential projects, including an apartment for actress Parker Posey. Undaunted by his brief résumé, the owner of the London house invited Cárdenas for a tour. "When we met, we just clicked," she says. "I liked the idea of working with a designer who was definitely on track but who wasn't a superstar yet." (Her confidence seems prescient: Cárdenas is now overseeing major projects from New York to Paris to Beijing, and he has since doubled the size of his Manhattan team.)

A passionate collector of contemporary art, Cárdenas also advised the client on her acquisitions. "Art is the quickest way to change the vibe of a room," he says. At his urging she bought the Reyle sculpture in its distinctive color, the only iteration in that hue from a series of eight. He also introduced works by Tauba Auerbach, Yayoi Kusama, Jim Lambie, and Donald Moffett. "Collecting art is a family tradition," the client says, "but Raf's the one who started me thinking of it as a cohesive whole."

Assenting to some of Cárdenas's proposals required a leap of faith, however, including his notion of transforming the oak paneling in the entry hall by ebonizing and liming it to emphasize the grain. "Many people told me I was crazy to stain all this wood black," the homeowner recounts. "But I loved Raf's vision for the house and that was an integral part of it." →



Among the challenges of designing for the L-shaped house was its miscellany of broad and narrow rooms. Without tearing down any walls, Cárdenas turned the eccentric configuration to his advantage, “making each space its own world,” he says.

In the long, thin living room, he clad the walls in pale-violet linen with metallic accents, imbuing the area with a jewel-box luminescence. The dining room, furnished with a commanding copper-leaved cabinet by Pedro Sousa, is sheathed in a silk wallpaper hand-painted with a profusion of delicate cherry blossoms. The effect is one of being transported to a Japanese garden.

Throughout the three-story house, many of these “worlds” are linked by the same light blue overhead, which evokes the sky. “I always paint ceilings blue,” Cárdenas says. “I find cool tones serene and soothing.” Providing another common thread are the deep-purple doors between the rooms, all lacquered to a high gloss.

Before attaining his master’s in architecture at UCLA, Cárdenas worked as a menswear designer at Calvin Klein, and he prides himself on delivering couture interiors. Virtually all the furnishings in the London home are bespoke or vintage. The living room

is appointed with a customized Madeline Weinrib rug, vintage Gilbert Rohde slipper chairs, and a Tommi Parzinger daybed. For the kitchen Cárdenas devised the matte-finished cabinets, with a subtle raised angle on the fronts, as well as every brass knob and handle. “Raf has difficulty finding hardware he likes,” the homeowner says. “So he had it all specially made.”

On the second floor, in the master suite, the bed tucks into a recess lined with custom-embroidered silk featuring an opalescent jungle pattern. On the top floor—previously a dark, cramped attic—Cárdenas installed additional dormer windows to create light and breezy guest quarters; the guest bath is an especially eye-catching space, with white-tiled walls embellished with blue-quartzite birds that appear to flutter around the room.

In a world where instant gratification is the rule, few things are more luxurious than living in a place where everything has been exactly tailored. Such prodigious care is time-consuming, and the project took a full two years to complete. “Sometimes I get upset when work drags on,” the client says. “But I like that Raf won’t rest until it’s perfect.” □



Above: In the living room, Christian Liaigre bookcases face Gilbert Rohde slipper chairs, a Tommi Parzinger daybed, and a De La Espada floor lamp. A Nicholas Krushenick painting hangs above an Hervé Van der Straeten console from Ralph Pucci International, which displays a lamp designed by Philippe Starck for Flos; the silk-on-paper wall covering is by Stark, and the rug is by ABC Carpet & Home.

Right, from top: At the opposite end of the living room, Cárdenas installed a vintage striped settee from Alan Moss and a leather-top cocktail table by Blackman Cruz; the painting is by Yayoi Kusama, and the carpet was custom made by Madeline Weinrib. A Donald Moffett painting overlooks chairs by Cappellini and a Hungarian Art Deco games table from Szalon in the living room; the vintage floor lamp is from Todd Merrill Antiques.





Hand-painted de Gournay wallpaper enlivens the dining room, where a vintage chandelier is suspended over a Karl Springer table and Grosfeld House chairs; the copper-leaved cabinet is by Pedro Sousa, and the vintage rug is from Nilufar. **Opposite, clockwise from top left:** A Ben Jones dog sculpture is displayed on the slate-paved terrace. In the entry hall, a Moffett painting surmounts a Blackman Cruz console. The kitchen features a Miele cooktop and hood. A Lindsey Adelman Studio light fixture hangs above the kitchen's table; the artwork is by Carsten Höller.









In the living room of retired ad executive Peter Rogers's New Orleans residence, an Olga Antonova still life hangs above the mantel; the William Haines cocktail table once belonged to actress Claudette Colbert. The sofa is clad in a Rubelli linen; the ottoman, from Duane, is upholstered in an Edelman leather, and the mirrored tables and zebra rug are from Vol. 1 Antiques. **Opposite:** A 1940s Serge Roche floor lamp from Vol. 1 Antiques accompanies a wing chair covered in a zebra stripe. For details see Sources.



HIS OWN WAY

With fanciful trelliswork, idiosyncratic accessories, and a standout palette, acclaimed adman Peter Rogers puts a soigné stamp on his antebellum house in New Orleans's French Quarter

TEXT BY JULIA REED
PHOTOGRAPHY BY ERIC PIASECKI
PRODUCED BY ROBERT RUFINO



When Peter Rogers was born in Hattiesburg, Mississippi, family lore has it that he did not burst forth with the wail of an ordinary infant. Instead, he opened his mouth and screamed, “New York!”

In his mid-20s he finally made it there, eventually landing a job at Trahey/Caldwell, an influential Manhattan advertising agency that helped define the *Mad Men* era—and where, after taking over the firm and renaming it Peter Rogers Associates, he devised some of the most memorable slogans of the 20th century, among them Vidal Sassoon’s “If you don’t look good, we don’t look good” and Bottega Veneta’s “When your own initials are enough.” Along the way, the adman also created some swell abodes for himself, including a penthouse on Park Avenue and a Tara-like mansion in Long Island’s tony Locust Valley.

A half-century later the now-retired executive heeded a different call—the desire to return to his childhood home. Or somewhere nearby, at least. Growing up, he made almost weekly trips down Interstate 59 to New Orleans, the exotic big-city antidote to Hattiesburg’s small-town sleepiness. Craving warmth, roots, and a new chapter in life, Rogers (joined by his dog, Lydia Louise, a wavy-haired Löwchen) decided to relocate to the French Quarter, in a historic Creole cottage with a palm-shaded courtyard and a two-story dependency.

“Anybody else would have moved in immediately,” he says, noting that the property was in pristine condition. “But when I go anywhere new, it has to become mine.” Plus, he loves a project and is a skilled amateur designer, serving as his own architect when he built his last residence, a grandly scaled hilltop house on 17 acres in Kent, Connecticut. For the New Orleans renovation, though, Rogers recruited two local advisers, restoration expert Chuck Ransdell and Baton Rouge-based interior designer Carl Palasota, to help him out. As Rogers explains of the working process, “I just made it up as I went along.”

On the trio’s list was to convert the formal dining area into a double-height trellis-walled garden room that runs the width of the stucco-coated brick house. “Ever since I first visited Villa Trianon, I’ve wanted a treillage room,” Rogers says, referring to decorator Elsie de Wolfe’s





Above: The wall treatment in the garden room was inspired by designer Elsie de Wolfe's early-1900s trellised spaces; the lantern is from Mac Maison, the custom-made sofa and pillows are by Le Décor Français, the painting of a heron in flight is by Simon Gunning, and the oil portrait of Colbert is by Paul Clemens. The staircase, softened with a leopard-print runner by Stark, is decorated with Richard Avedon and Bill King photographs from Blackglama ads that Rogers masterminded. **Opposite, from top:** Rogers with his dog, Lydia Louise. The sandstone-paved courtyard is outfitted with chairs by Munder-Skiles and a table from Treillage.



Above: An antler mirror bristles over the fireplace in the dining room, where vintage Frances Elkins-style armchairs surround a limestone-and-iron table by John Lyle Design.
Opposite, from top: A French Quarter view from the balcony. The kitchen is equipped with a Thermador range and hood and furnished with a table by Lars Bolander.

glamorous residence near the palace of Versailles. "My friend [the fashion designer] Adolfo told me, 'Now that you are moving to New Orleans, it will be the perfect place to have one.'" After painting the room the same shade of green as one of his favorite linen fabrics, Rogers accented it with objects that recall the Louisiana bayous, among them a painting of a heron by artist Simon Gunning. The design team went on to transform a long, narrow space that Rogers likened to a bowling alley into two beautifully proportioned rooms for living and dining, paved with black and white tiles.

His two biggest design influences, he says, are Palladian architecture and the Manhattan antiques dealer Niall Smith, who also is a fervent neoclassicist. "The first time I walked into Niall's shop, I wanted everything in it," Rogers says, and over the years he's acquired a good bit from there, including the guest room's Biedermeier mirror. But his own stamp is everywhere as well, in souvenirs from an extraordinarily rich, well-lived life.

Reminders abound of his great friendship with movie star Claudette Colbert, whom Rogers met when he oversaw Blackglama mink's "What Becomes a Legend Most?" campaign. (His former boss Jane Trahey came up with the famous product name and tagline back in 1968.) A transparent William Haines cocktail table from the actress's Barbados getaway stands in the living room, and a mirrored faux-bamboo screen made for her by the MGM costume designer Adrian hangs in the master bath. Colbert stitched some of his prized needlepoint pillows, and Joan Crawford, another Blackglama face turned close friend, worked others.

"Claudette was wonderful, but Crawford was so much fun," Rogers recalls. "We went to '21' every week, and she always ordered 100-proof vodka poured in her water glass." Pictures of the two leading ladies, along with dozens more personalities photographed by Richard Avedon and Bill King for the advertisements, line the staircase. The images are timeless, while the campaign seems eternal (singer Janet Jackson joined the lineup in 2010) and still fascinates: New Orleans's Ogden Museum of Southern Art is exhibiting 60-plus Blackglama portraits from Rogers's collection through June 30.

Rogers has embraced his new city at least as much as he has been embraced by it. He joined the board of the Louisiana Philharmonic; he dines frequently at Donald Link's award-winning Herbsaint restaurant and at the neighborhood's Meauxbar Bistro; and the adman, who is also an artist, now paints dashing portraits in a studio around the corner from his charming house. Believe it or not, he swears he hasn't once missed Manhattan. "I've always had a deep affection for this town," Rogers says. "There's no place like New Orleans." □





Clockwise from above: Regency beds are placed in the guest room, along with an antique Swedish gilded stool; the Biedermeyer mirror is from Niall Smith Antiques, and the urn on the floor belonged to fashion icon Bill Blass. In the master bedroom is a large self-portrait of Rogers at a beach; the leather bench is from Vol. 1 Antiques, and the carpet is by Stark. A mirrored screen conceived by MGM costume designer Adrian shines in the master bath; the tub fittings are by Kohler, and the walls, tub surround, and floor are surfaced with Carrara marble.





ISLAND

A large, modern infinity pool with white lounge chairs overlooking a green lawn, a large pine tree, and the Mediterranean Sea under a clear blue sky.

A pool at the Ibiza residence of Hong Kong-based entrepreneurs Jane and Max Gottschalk offers views of the Mediterranean Sea. The home's interiors were decorated by Carden Cunietti. For details see Sources.

HOPPING

Globe-trotting hosts Jane and Max Gottschalk are the life of the party at the sunny Ibiza getaway where they welcome family and friends

TEXT BY ANDREW FERREN PHOTOGRAPHED AND PRODUCED BY TIM BEDDOW STYLED BY CARLOS MOTA





In the beamed living room, the beige linen sofas and the slipper chairs are all by George Smith, the latter upholstered in a Raoul Textiles fabric. **Left:** The building is clad in Ibicencan stone; a sculpture by Tony Cragg is installed near the entrance.



On a dreary winter day in London several years ago, entrepreneur Jane Gottschalk was flipping through real-estate listings, desperate to find a warm family getaway. "It was gray and rainy, and I was feeling awful. I was eight months pregnant with our third child in three years," says the cofounder—with her husband, German financier Max Gottschalk—of Jax Coco, a premium brand of coconut water. Any escape had to be a good distance from London, the couple's primary home at the time "so we could stop packing up the entire family every weekend to drive back and forth to Max's polo matches," she says with a laugh.

Among photographs of half-timbered cottages and Georgian mansions, Jane chanced upon a stunning sun-splashed residence on Ibiza. Set on hundreds of acres and built in 2004, the simple but sprawling one-story villa offered the honey-color stonework typical of Spain's Balearic Islands, along with a bougainvillea-hung terrace overlooking the placid Mediterranean Sea. It also clocked in at 10,000 square feet, more than enough space to accommodate the Gottschalks' growing family (they now have four daughters) and far-flung friends. Soon the pair headed south, toured the property, looked at each other, and said, "Done."

Located on Ibiza's southern coast, the Gottschalks' retreat is close enough to the capital city (known as Ibiza Town) that they can enjoy its renowned restaurants and clubs but is worlds away in every other sense. The couple's initial desire to give the house an







Above: On the dining terrace, a 1970s mirrored ball sparkles above a sculptural table surrounded by metal chairs from Morocco; the seat cushions are covered in a Pierre Frey linen. **Opposite, from top:** Bougainvillea climbs the columns of a terrace paved with local limestone; the banquettes are upholstered in a Perennials fabric and enlivened with pillows made of a Christopher Farr print. Beside the main pool is a seating area with a Carden Cunietti-designed sofa and round tables by B&B Italia.

Orientalist vibe led to a shopping trip in Morocco, where they acquired flat-weave carpets in spicy shades of saffron and cinnabar and 19th-century furnishings—one magnificent example being the chest of drawers, elaborately inlaid with mother-of-pearl, that now occupies a spot in the master bath. But interior designer Audrey Carden of London-based Carden Cunietti, who decorated the family's Notting Hill address and their residence in Oxfordshire, persuaded her enthusiastic clients to embrace a more diverse decor.

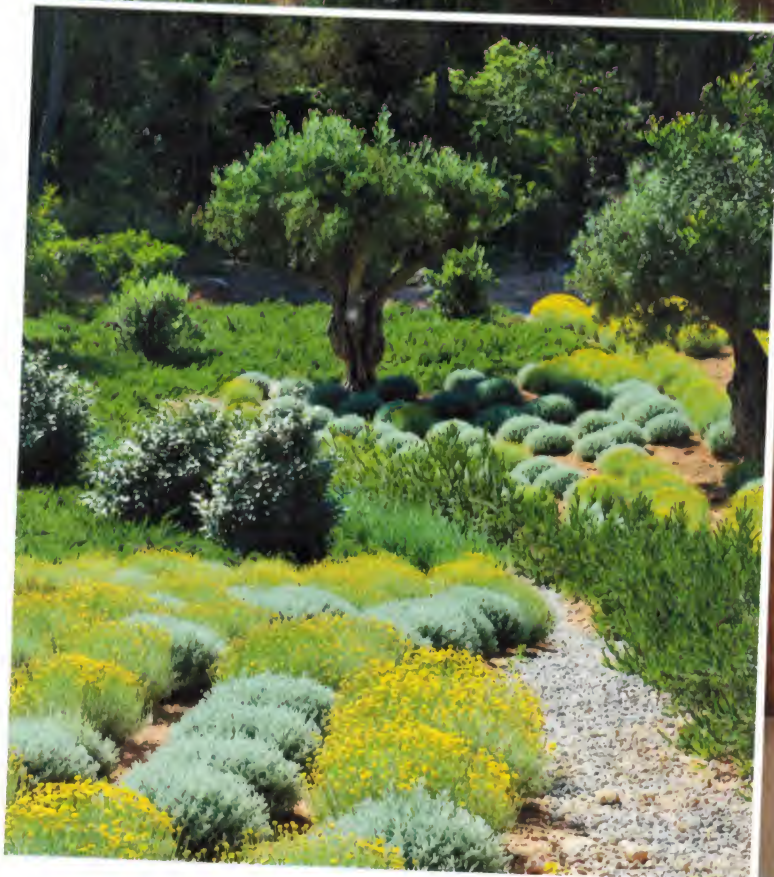
Carden loosened up the North African finds with sexy 1970s Italian glass chandeliers and sconces, a handsome glass-top breakfast table with a sculptural driftwood base, and clean-lined furnishings custom made by Ibizan craftspeople. The restful color palette is cued by sea, sand, and sky, while selections from the Gottschalks' art collection, notably works by Tony Cragg and David Hockney, lend connoisseurship as well as personality. "So many holiday homes have blank walls and an awkward mix of cast-off furniture," Carden observes. "You sense right away no one really lives there."

Despite the house's tranquil atmosphere and quietly luxurious appointments, the Gottschalks use it somewhat less than they had originally planned—but, as it turns out, much more intensely. Two years ago the family relocated to Hong Kong. Now the Ibiza property is all about six-week summer vacations (the couple also

maintains homes in England and Switzerland), and the philosophy is always "The more the merrier."

"We've had 50 people staying here at one time, so it's like a little hotel," Jane declares of the dwelling, which she and her husband have augmented with enviable guest accommodations—including one space that resembles an haute couture safari tent. Nestled among the acreage's orange and olive trees and emerald lawns are two swimming pools and a tennis court, and a path leads to a remote cove that is perfect for sunbathing. "It's rare to have a vast expanse of flat terrain like this on Ibiza, where you're not overlooked by anyone," adds Jane, whose favorite place is the terrace off the living room. She spends most evenings there, with the children splashing in the nearby pool or frolicking with the family's numerous dogs.

Perhaps the best advertisement for the laid-back life the Gottschalks lead here is Max's annual birthday bash in August, when they welcome hundreds of well-wishers such as actress Sienna Miller, model Poppy Delevingne, and Duran Duran front man Simon Le Bon. Top DJs spin the music for the event, and, Jane says, "we dance like we're 17 again." The next morning the revelers gather for breakfast in an outdoor dining area crowned by a vintage disco ball, a witty reminder of the previous night's merrymaking—and the consummate symbol for this free-spirited paradise. □





Casa Del Bianco bed linens dress the master bedroom's Carden Cunietti-designed four-poster. **Opposite, clockwise from top left:** Framed by Ibicencan stone, a tented outdoor guest room is furnished with a woven-raffia platform bed. The master bath is outfitted with Duravit basins and Dornbracht sink fittings, and the counter is made of teak. The room's shower also has Dornbracht fittings; the toilet is concealed behind a carved-wood screen. In the gardens, olive trees flourish amid yellow-flowered santolina and mounds of gray-green germander.

the simple life

French designer Jean-Louis Deniot and his sister, Virginie, recast an 18th-century Loire Valley farmhouse as an understated, elegant haven for her family

TEXT BY DANA THOMAS PHOTOGRAPHY BY DERRY MOORE PRODUCED BY ROBERT RUFINO





Parisian interior designer Jean-Louis Deniot worked with his sister and business partner, Virginie Deniot, to completely overhaul a centuries-old French farmhouse. The living room, which was once a stable, is anchored by a Collection Pierre sofa covered in a Romo cotton-linen blend. For details see Sources.

W

hen Virginie Deniot and her husband, Julien Desouches, bought their 18th-century farmhouse in

France's Loire Valley a few years ago, it was a bucolic mess: The two-story rectangular structure constituted rather crude living quarters, with a dirt-floor larder and heat provided by potbelly stoves. Fortunately Virginie had her brother, interior designer Jean-Louis Deniot, to help with the renovation. "I don't think she realized what a big project it was," Jean-Louis says, eliciting a laugh from his sister, who is also his business partner and company manager.

To fashion a suitable country home for the whole family (Virginie and her husband have a one-year-old daughter), they first decided to extend the house's layout by building a passage connecting it to the adjacent stable. The entire space was gutted to remove, among other vestiges of farm life, a 23-foot-long trough. On the ground floor, the stable became a living room and an open kitchen, and a bedroom was turned into a library/office. The former kitchen, with its brick hearth, is now Jean-Louis's guest room; the larder floor was tiled over to create his bath. Upstairs, below the gabled ceilings, there are three more bedrooms, two new baths, and a media room. An under-floor radiant-heating system was installed, and three dormers were built—one in the front and two in the back—to match the existing one, filling the second floor with light.

Along the way, the Deniots managed to work some of the original materials into the new design. Octagonal terra-cotta tiles from the ground floor were laid in the new baths, and the main ceiling beams were restored and left handsomely exposed. (Dozens of other reclaimed beams were incorporated as well.) For the living room floor, they used square terra-cotta tiles that had been upstairs, sourcing additional ones on eBay. The doors were made to order from plain oak planks, with none of the intricate carvings or trim typically found in French farmhouses. "We wanted to keep it simple," Virginie says.

As for the decor, she explains, "I didn't want 'fun' but something austere—more monastery than farm, more raw." Her brother describes it as "not too sophisticated, yet more sophisticated than you'd normally have in the country." They started with a few items they already had, including the vintage drafting table Jean-Louis put in the corner of his bedroom and a series of green glass demijohns from 1850 they came across in the barn. They also picked up

Clockwise from top left: Virginie at the home's entrance. The house sits on seven acres of farmland. In the dining area, a C. Jeré ceiling light is suspended over a custom-made table with a 19th-century Thai base; the set of 1940s straw-seat chairs is from Jean-Louis's Paris shop, Onsite Antiques. A '40s sunflower mirror in distressed gold leaf hangs above the living room fireplace.





some pieces at Paris's Porte de Clignancourt flea market, among them a Directoire safe in Jean-Louis's room and the 1940s sunflower mirror hanging over the living room fireplace. The rest of the furniture and fabrics were acquired by the siblings during their travels, such as the terra-cotta vase from Ibiza that is now in the living room, the Tangier rug in the library/office, and the dining area's Brutalist C. Jeré brass lantern, which they bought at a flea market in Los Angeles. "The design feels deeply French," says Jean-Louis, "but there are things from Asia, Denmark, Latin America, and Morocco. It's a real melting pot."

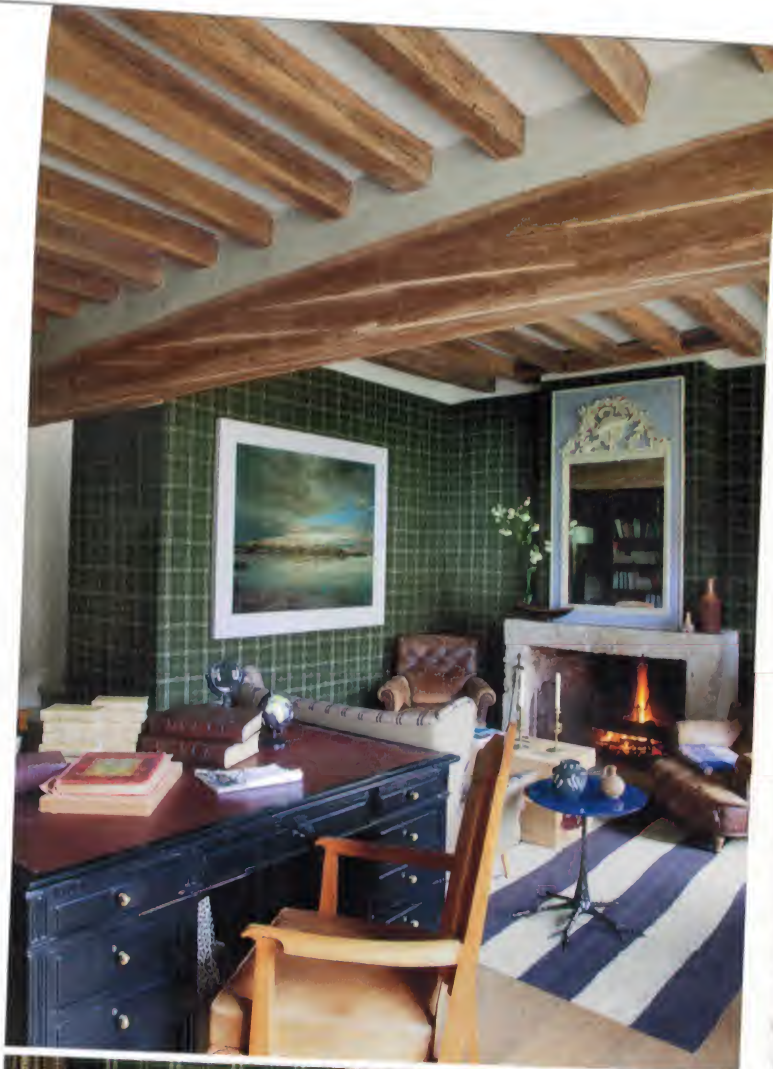
Because the house gets so much natural light, Jean-Louis chose a dark palette for the walls "to make it cozier," he says, then used paler fabrics to break up the darkness "and give it some air." He played with textural variation, mixing together tweed, toile de Jouy, sheepskin, rusted metal, and unfinished wood. The idea, he says, was to channel the taste of "someone who had a château upbringing but wants a simpler, more rustic lifestyle."

The library/office, at the center of the house, conveys this sensibility best. The walls are covered with a thick tartan from Inverness, Scotland—a nod to Virginie's grandmother-in-law, who was Scottish. "We've taken wonderful trips there, and I wanted to re-create that feeling," she says. Jean-Louis matched the dark wool with curtains of a plaid cashmere that he brought home in his suitcase from a business trip to Delhi. To contrast the antique partners desk with the room's oak floor and sycamore desk chair, he painted it black. "There was too much information otherwise," he explains.

For the master bedroom, an airy loft that once stored straw and hay, the question for Jean-Louis was how to fill the space "to make it feel more human." He designed an "elaborate-looking" Louis XIV-style bed, with a fringed canopy made of burlap. "We unraveled the edges gently, thread by thread," he says, imitating the movement with his hands, "until we got it exactly as we wanted it."

In the end, the whole renovation took only a year. Not surprisingly, the family now spends most weekends at the house, which sits on a seven-acre parcel surrounded by a large working farm. "We are so happy here," Virginie says of their pastoral retreat. "It's completely lost in the rolling countryside." □

Clockwise from top left: A side table by Hervé Van der Straeten rests on a Moroccan rug in the library/office. The master bath features a black-painted tub. The canopy in the master bedroom is of a Brunschwig & Fils fringed burlap; the canopy is lined with a cotton windowpane check and the walls are clad in a linen, both by Manuel Canovas, while the pillows are of a Loro Piana linen. The coverlets in a guest room are of a linen blend by Romo, the zebra-stripe pillows are of a Jim Thompson silk, and the walls are sheathed in a cotton Provençal check by Pierre Frey. Xavier Béjot photos are paired with a rustic console in the library.





Architect and designer Sig Bergamin oversaw the decoration of Casa Amarela, the historic São Paulo house of *Vogue Brazil*'s Donata Meirelles and her husband, media mogul Nizan Guanaes. Photographs by Abelardo Morell (left) and Vik Muniz (far right) are commanding accents in the living room; the sofas are upholstered in a Pierre Frey fabric, the mirrored cocktail table is a Bergamin design, and the gilt-wood stools are 18th-century Italian. For details see Sources.



BRIGHT SPOT

Refined exuberance runs through *Vogue Brazil* style director Donata Meirelles's historic São Paulo home, courtesy of designer Sig Bergamin

TEXT BY RAUL BARRENECHE
PHOTOGRAPHY BY ROGER DAVIES
PRODUCED BY CARLOS MOTA





Clockwise from above: An Oscar de la Renta-clad Meirelles stands in the living room with her daughter, fashion designer Helena Bordon, who wears a dress by Valentino and is seated on an Oscar Niemeyer chaise longue. A fringed borne centers the living room, which is arranged into multiple seating areas to accommodate Meirelles and Guanaes's large-scale entertaining; the curtains are made of a Colefax and Fowler stripe, a folding screen creates an entry space, and the green Vietnamese garden seat functions as a side table. The main façade of Casa Amarela. A Luiz Zerbini painting hangs in the living room.





Donata Meirelles and Nizan Guanaes's home in the posh São Paulo enclave of Jardim Europa is something of a landmark to Paulistanos. Generations of locals know the Portuguese Colonial-style mansion as Casa Amarela, or the Yellow House, because of its bright-ochre exterior. The property's renown is amplified by its most famous former resident: Assis Chateaubriand, a media titan, senator, ambassador, and art collector often referred to as the country's Citizen Kane. Says Meirelles, "A lot of important political decisions in Brazilian history were made in my dining room"—arguably the most consequential being the 1964 military coup that brought down left-wing president João Goulart.

In the late 1990s, three decades after Chateaubriand's death, Meirelles's father—businessman and polo enthusiast

P. G. Meirelles—purchased the house, eventually giving it to his daughter as a wedding present. These days Casa Amarela is less a hotbed of state intrigue than the backdrop for glittering parties organized by Meirelles, the style director of *Vogue Brazil*, and her husband, the charismatic chairman and cofounder of Grupo ABC, one of Latin America's largest communications companies. Fashion-world friends, including designer Diane von Furstenberg and supermodel Kate Moss, can be found lunching in the paneled dining room or sipping caipirinhas with media pals, among them Arianna Huffington and Tina Brown. "This place is like an embassy," Meirelles says, "always full of people from abroad."

Before serious entertaining could begin, however, the residence required finessing. Meirelles and Guanaes called on a longtime friend, architect and interior designer Sig Bergamin,



Clockwise from top left:
The kitchen is equipped with a wood-and-metal worktable. The paneled dining room features an heirloom Baccarat chandelier, a large work by Muniz, a 19th-century English table, and Louis XVI-style oval-back chairs made in the 1940s by Jansen. Sculptures by Sonia Ebling (foreground) and Alfredo Ceschiatti ornament the garden, which was designed by Isabel Duprat.



another high-profile Paulistano, to get the dwelling into shape for their new life together. He had worked with Meirelles years earlier on a house in the hippie-chic beach town of Trancoso, in Brazil's Bahia region, as well as on an apartment in Paris, which the magazine editor still maintains and uses as a home base during fashion week. Says the designer, "Knowing Donata and Nizan so well and understanding their tastes and the way they live made it easy to figure out a starting point."

One of Bergamin's major improvements, which his clients eagerly embraced, was to construct a curtained terrace at the back of the house. That way, he reasoned, the couple could better enjoy the lush modernist garden devised for them by noted landscape designer Isabel Duprat, a Roberto Burle Marx protégée. The setting is enhanced by comfortable, colorful furnishings,

from honey-color wicker furniture cushioned with blue-and-white fabrics to a long cabinet laden with Chinese porcelain.

Indoors, the designer applied his signature spirited style, layering saturated colors and sensuous textures and combining contemporary and classic furnishings. "I always prefer to work with a mix of modern and antique," Bergamin says. "I'm attracted to diversity. For me, that's what life is about."

Every room exhibits an effortless synergy between old and new, ornate and sleek. Chairs by Jansen and the Eameses are interspersed with treasures from long ago, including 18th-century Italian gilt-wood stools and colonial-era santos. A particularly inviting example of Bergamin's then-meets-now philosophy is his up-to-date take on the Victorian armless sofa known as a borne; clad in stripes, dripping with fringe, and placed at the center of



the living room, it serves as a deep-dish fulcrum for several seating areas that can accommodate dozens of guests.

Art is a major attraction as well, the works invariably bold and frequently mysterious. In the dining room an heirloom Baccarat chandelier casts sequins of light across a canvas by Emiliano Di Cavalcanti, a seminal Brazilian painter represented in the São Paulo Museum of Art, an institution cofounded by Chateaubriand. "It's nice to live in his house with works by artists he liked," notes Meirelles. She and Guanaes also have amassed striking paintings and photographs by some of the country's top contemporary talents, such as Vik Muniz, Beatriz Milhazes, and the duo Os Gêmeos.

Meirelles describes the skylit library—lavished with vibrant fabrics, mismatched patterns, and pots of lipstick-pink orchids—as

the favorite gathering place for their blended family. She has a teenage son and an adult daughter (Helena Bordon, a partner in the Brazilian fashion label 284) from a previous marriage, while Guanaes has a teenage son, and the whole clan often spends weekends here. "Everybody arrives in the evening, and we have dinner together," the editor explains. Family meals are served at a cozy round pedestal table in a corner of the library or out on the adjoining terrace, with views of Duprat's horticultural handiwork, a jungly paradise punctuated by sculptures and a swimming pool with an undulating silhouette.

"It's wonderful being in the middle of São Paulo but feeling like you're in the country," Meirelles muses, "listening to the birds, surrounded by very old fruit trees and this beautiful garden." □



Clockwise from above: A painted cabinet laden with porcelain vessels from John Rosselli Antiques serves as a backdrop for a suite of wicker furniture on the terrace. A Bergamin-designed cocktail table adds a chromatic pop to the skylit library; a screen decorated with exotic birds is positioned behind an antique side table and a Louis XV-style armchair covered in red velvet. In a bath, a baroque fabric was used for both the walls and a Roman shade.



The master bedroom's wall covering and leather sofa are by Ralph Lauren Home; Bergamin designed the four-poster. A silkscreen by Beatriz Milhazes hangs above the headboard, while a Mario Cravo Neto photograph is displayed between the windows.



SOURCES

Items pictured but not listed are from private collections or are not sourceable. Items similar to vintage and antique pieces shown are often available from the dealers listed.

For a more detailed version of Sources go to archdigest.com/sources/may13.
(T) means item available only to the trade.

ART SCENE: JASON MIDDLEBROOK PAGE 64

Jason Middlebrook is represented by Dodge Gallery in New York; dodge-gallery.com.

HIGH SPIRITS PAGES 116-25

Architectural, interior, and landscape design by Marshall Watson Interiors; marshallwatsoninteriors.com. **Architectural consulting** by Stephen Morgan Architect; 212-996-0256. **Decorative stenciling** by Judy Mulligan through Marshall Watson Interiors.

Living room: Rope Furniture Collection seating by John Himmel Decorative Arts from John Rosselli & Assoc. (T); johnrosselliassociates.com. **Sorrento chandeliers** by Formations (T); formationsusa.com. **Floating Bail cocktail table** by Evos available through McGannon Showrooms (T); mcgannonshowrooms.com. **Pillows and hanging lanterns** from Villa Valentina; valentina.com.

Kitchen: Spanish tile and hanging lanterns from Villa Valentina; valentina.com. **Woven Shetler bar seats** by McGuire; mcguirefurniture.com. **Ovens** by Miele; mieleusa.com.

Dining room: Joshua Tree armchairs by Ralph Lauren Home; ralphlaurenhome.com. **Curtains of Castlegar linen blend** by Nina Campbell (T); osborneandlittle.com. **Wine Barrel Strap chandelier** by Mecox; mecox.com.

Outdoor dining area: Ipe-wood dining table and seating by Réplicas y Originales Ornelas; ornelas.com.mx. **Sorrento chandelier** by Formations (T); formationsusa.com.

Master bedroom: Curtains of Gypsy Dance linen by Quadrille (T); quadrillefabrics.com. **Rutland Crystal Column desk lamp** by Vaughan (T); vaughandesigns.com. **Bed** by Réplicas y Originales Ornelas; ornelas.com.mx. **Handwoven Abaca rug** by Beauvais Carpets (T); beauvaiscarpets.com.

Guest room: Jenny chandelier by Oly; olystudio.com. **Curtains of Aquifer acrylic** by Kravet (T); kravet.com. **Handwoven Chenille Diamonds rug** by Beauvais Carpets (T); beauvaiscarpets.com.

Bath: Atlantis mirrors by Oly; olystudio.com. **On walls, Natural glass-mosaic tile** by Sicis; sicis.com. **Eric Cohler Luxe sconces** from Circa Lighting; circalighting.com.

Veranda: Joshua Tree lounge chairs by Ralph Lauren Home; ralphlaurenhome.com.

Pool: Pure chaise longues by Henry Hall Designs (T); henryhalldesigns.com;

with cushions of Bigger Stripe acrylic by Perennials (T); perennialsfabrics.com.

PLAYING FAVORITES

PAGES 126-33

Furnishings throughout from Galerie Patrick Seguin; patrickseguin.com.

Master bedroom: Bed by Hästens; hastens.com.

MASTERPIECE THEATER

PAGES 134-45

Interior design by Chuck Chewning of Donghia Assoc.; donghia.com.

Explorer's Library: On walls, Brandolini cotton-silk by Rubelli (T); donghia.com. **On sofa, Blasio polyester** by Rubelli (T).

Bar Longhi: On lounge chairs, Petronio silk-linen by Rubelli (T); donghia.com.

Dining room: On walls, Baccarat viscose blend by Rubelli (T); donghia.com. **On chairs, Tebaido cotton blend** by Rubelli (T).

Hemingway Suite: Valances of Donna Anna viscose and Cortez velvet by Rubelli (T); donghia.com. **Rugs** custom made by Luke Irwin; lukeirwin.com.

Peggy Guggenheim Suite: Rugs custom made by Luke Irwin; lukeirwin.com. **Madison tub fittings** by Dornbracht; dornbracht.com.

Donghia Suite: Fontana chandelier, Bristol sofa, and Focal armchairs by Donghia (T); donghia.com.

John Ruskin Suite: On walls, Emma cotton-viscose by Rubelli (T); donghia.com. **Curtains of Amerigo Stripe polyester, Cortez velvet, and Refolo cotton-polyester** by Rubelli (T). **On chaise longue, Cortez velvet** by Rubelli (T).

Punta della Dogana Suite: On walls, Laurana Stripe silk by Rubelli (T); donghia.com.

Redentore Terrazza Suite: SeaX armchairs by Dedon; dedon.de.

SINGULAR VOICE

PAGES 146-53

Interior and garden design by Rafael de Cárdenas Ltd./Architecture at Large; architectureatlarge.com. **Landscape design** by Philip Nixon Design; philipnixondesign.com.

Entry hall: Atlantis light fixture by Hudson Furniture Inc.; hudsonfurnitureinc.com. **Jules Lelieu armchairs** from Maison Gerard; maisongerard.com; in **Maestro silk velvet** by Lelièvre (T); starkcarpet.com.

Eternity sculpture by Anselm Reyle, represented by Gagolian Gallery in the U.S.; gagolian.com; and by Almine Rech Gallery in Brussels and Paris; alminerech.com. **Agnes candelabra** by Lindsey Adelman Studio; lindseyadelman.com.

Equus console table by BC Workshop from Blackman Cruz; blackmancruz.com.

Living room: Editeur bookcases by Christian Liaigre (T); christian-liaigre.fr. **Gilbert Rohde slipper chairs** from Todd Merrill Antiques; merrillantiques.com. **Black-lacquer side table** from Vermillion; galleryvermillion.com. **Vintage Tommi Parzinger daybed** from Palumbo; palumbogallery.com. **Tulip floor lamp**

by Autoban for De La Espada; delaespada.com. **Clash 335 console** by Hervé Van der Straeten from Ralph Pucci International (T); ralphpucci.net. **Hooo!!! table lamp** by Philippe Starck for Flos; flosusa.com. **Duo Metal Silk wall covering** by Stark (T); starkcarpet.com. **Traditional Khyber rug** by ABC Carpet & Home; abchome.com. **Vintage settee** from Alan Moss; alanmossny.com. **Fusion cocktail table** by BC Workshop from Blackman Cruz; blackmancruz.com. **Customized Champagne Silk Zig Zag carpet** by Madeleine Weinrib; madelineweinrib.com. **Stitch chairs** by Adam Goodrum for Cappellini; cappellini.it. **Hungarian Art Deco games table** from Szalon; szalonantiques.com. **Orgues floor lamp** by Charles Paris Lighting from Todd Merrill Antiques; merrillantiques.com.

Kitchen: Cooktop and hood by Miele; mieleusa.com. **Branching Bubble light fixture** by Lindsey Adelman Studio; lindseyadelman.com.

Dining room: Hand-painted Plum Blossom silk wallpaper by de Gournay (T); degournay.com. **Bubbles chandelier** by Charles Paris Lighting (T); charles.fr. **D. Manuel cocktail cabinet** by Pedro Sousa from Decoratum; decoratum.com. **Vintage wool rug** from Nilufar; nilufar.com.

Master suite: Chinese Art Deco rugs from ABC Carpet & Home; abchome.com. **Jansen vanity stool** from Todd Merrill Antiques; merrillantiques.com. **Custom-made floor lamp** by Lindsey Adelman Studio; lindseyadelman.com.

Guest room: Noho Double Yoke sconces by Visual Comfort & Co. from Circa Lighting; circalighting.com.

Master bath: Vintage tub and fittings from Urban Archaeology; urbanarchaeology.com.

HIS OWN WAY

PAGES 154-61

Custom-blended paint throughout by Benjamin Moore; benjaminmoore.com. **Living room:** On sofa, Oseille Sauvage linen by Rubelli (T); donghia.com.

Vintage ottoman from Duane; duanemodern.com; in **Proper English leather** by Edelman Leather (T); edelmanleather.com. **Mirrored tables, African zebra rug, and Serge Roche floor lamp** from Vol. 1 Antiques; vol1antiques.com.

Garden room: Lantern from Mac Maison Ltd.; macmaisonltd.1stdibs.com. **Custom-made sofa and pillows** by Le Décor Français; ledecorfrancais.com. **Somali Panther wool runner** by Stark (T); starkcarpet.com.

Kitchen: Range and hood by Thermador; thermador.com. **Gueridon table** by Lars Bolander; larsbolander.com.

Master bedroom: Leather bench from Vol. 1 Antiques; vol1antiques.com. **Zebra wool rug** by Stark (T); starkcarpet.com.

Guest room: Austrian Biedermeyer mirror from Niall Smith Antiques; 212-750-3985. **Master bath:** Devonshire tub fittings by Kohler; kohler.com.

Courtyard: Zarf Dining chairs and Zarf Relax chairs by Munder-Skiles; munder-skiles.com. **Antique table** from Treillage; bunnywilliams.com. **Customized Ocean Master Max Cantilever umbrella** by Tuuci available by special order from Design Within Reach; dwr.com.

ISLAND HOPPING

PAGES 162-69

Interior design by Carden Cunietti Ltd.; carden-cunietti.com.

Living room: Standard Arm sofas in Basketweave linen by George Smith; georgesmith.com. **Penny slipper chairs** by George Smith; in Sari linen by Raoui Textiles (T); raouitextiles.com.

Dining terrace: Chair cushions of Copacabana linen by Pierre Frey (T); pierrefrey.com.

Master bedroom: Barone bed linens by Casa Dei Bianco; 212-249-9224.

Master bath: Starck 1 washbowl basins by Duravit; duravit.com. **Tara sink fittings and shower fittings** by Dornbracht; dornbracht.com.

Terrace: On banquettes, Nubby acrylic by Perennials (T); perennialsfabrics.com. **Pilows of Ravenna Outdoor acrylic** by Christopher Farr; christoph-erfarrcloth.com.

Pool terrace: Reel round tables by B&B Italia; beitalia.it.

THE SIMPLE LIFE

PAGES 170-75

Architecture and interior design by Jean-Louis Deniot; deniot.com.

Living room: Paradis sofa by Collection Pierre from Sutherland (T); sutherlandfurniture.com; in **Lirana cotton-linen** by Romo (T); romo.com.

Master bedroom: Bed canopy of Burlap Natural fabric by Brunschwig & Fils (T); brunschwig.com. **Bed canopy lining** of Edouard cotton-viscose and wall panels of Colorado linen by Manuel Canovas (T); cowtan.com. **Pilows of Wales Plain linen** by Loro Piana (T); loropiana.com.

Guest room: Coverlets of Menotti viscose-linen by Romo (T); romo.com. **Zebra-stripe pillows of Illusion silk** by Jim Thompson (T); jimthompsonfabrics.com. **On walls, Provence cotton** by Pierre Frey (T); pierrefrey.com.

BRIGHT SPOT

PAGES 176-85

Interior design by Sig Bergamin Arquitectura; sigbergamin.com.br.

Living room: On sofas, Beaufort viscose-linen by Pierre Frey (T); pierrefrey.com. **Curtains of Juliana silk-cotton** by Colefax and Fowler (T); cowtan.com.

Master bedroom: Brook Street tufted sofa and Ashbourne Paisley cotton wall covering by Ralph Lauren Home; ralphlaurenhome.com.

Terrace: Porcelain vessels from John Rosselli Antiques (T); johnrosselliartiques.com. **Mariena table lamp** by Ralph Lauren Home; ralphlaurenhome.com. □

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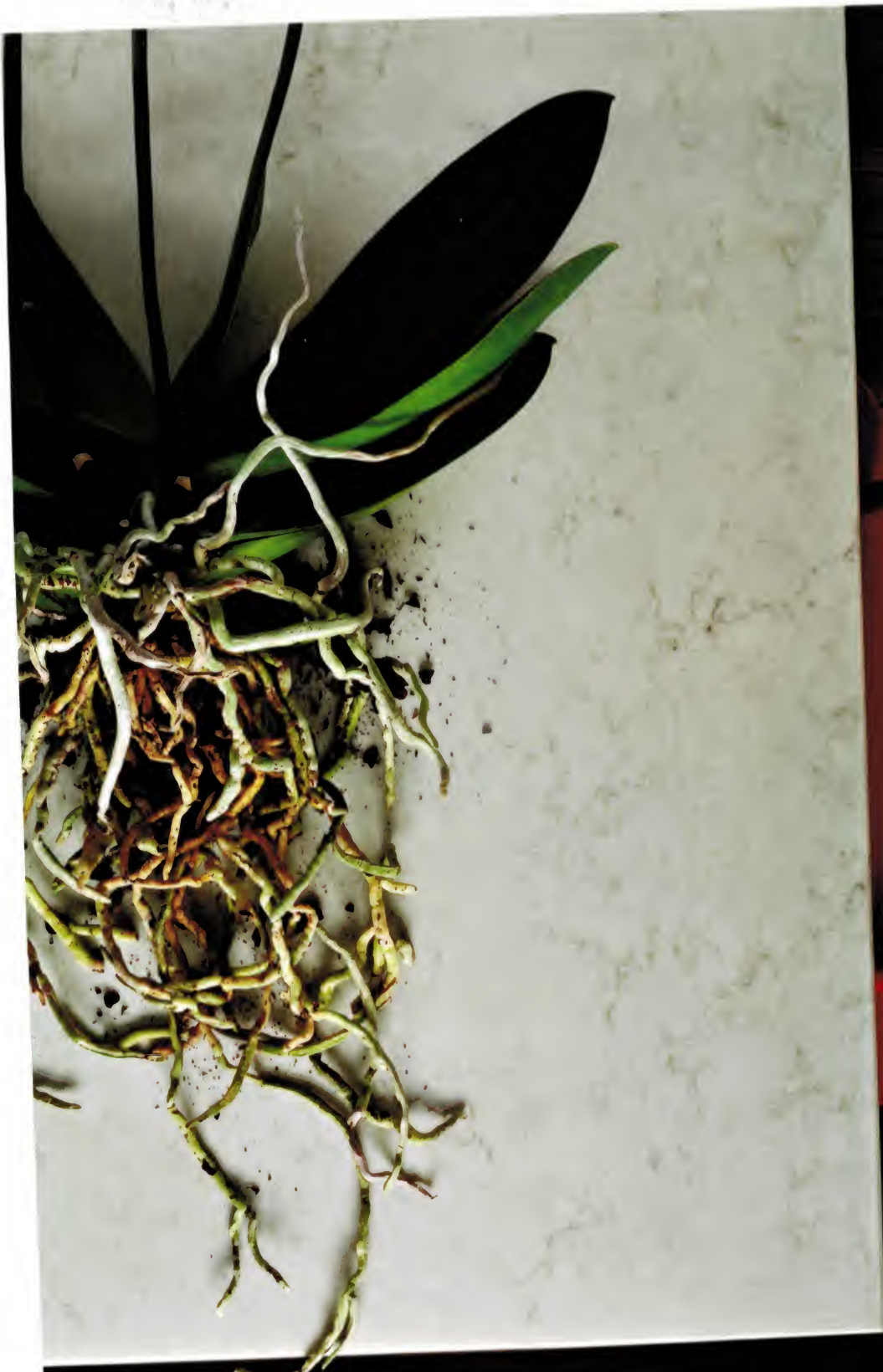


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AHEAD OF THE CURVE

Futuristic, monumental, and boldly curvaceous, Beijing's Galaxy SOHO complex cuts a striking figure on the city's skyline. Designed by Pritzker Prize-winning architect Zaha Hadid, the new mixed-use development comprises four elliptical towers, each rising 15 stories and clad in panels of glass and reflective aluminum. A network of platforms and bridges connects the structures, linking them in one seemingly continuous coil. All together the buildings (which house offices, shops, and entertainment venues) contain nearly 3.6 million square feet of space—the biggest project yet for the famously big thinker. —SAMUEL COCHRAN





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